Etude

the music magazine

MARCH 1953
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ARTURO TOSCANINI
Born March 25, 1867
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LETTERS

TO THE EDITOR

"The Organist Takes a Sunday Off"

Dear Sir: Perhaps the readers of ETUDE will not take offense at reading a counter part of Dr. Alexander McCurdy's "The Organist Takes a Sunday Off" (Nov. 1952) by an emeritus—an amateur after 50 years of organ playing.

My debut was on an 8-step Hinners tracker-action, two-manual instrument. My salary was the replica of that delightfully healthful part of a doughnut. Musically speaking that was all I was worth, because of the simplicity of my performance.

But not so with the congregation whose members repeatedly thanked me for the spiritual manna I dispensed. Many a time was my offertory punctuated by a loud "Amen" by the pastor (but not because I stopped playing). I once attempted a piece beyond my ability. I made more mistakes than Paderewski. But, because of my acquired halo, the congregation knew that I was playing classical music.

Years later by some socialistic quirk of fortune, I became known to organists at San Francisco. And so, at vacation time, they would ask me to substitute for them while they took their two weeks off. I was paid their regular fees which ranged from zero to $20.00 per Sunday. Those were the days when $20.00 was acceptable as a down payment for a mink. Now, those organists chose me for the excellent reason that no matter how well I might try to please, they were not gambling on losing their jobs.

Oh yes, during my career I was "fired" from a church because I had the habit of coupling the trumpet to the pedal. It reminded them of the angel Gabriel.

Dr. McCurdy's suggestion that organists should visit other churches is excellent. But a far more effective plan is to have an entire church service recorded. Then by repeated listening, the organist would probably get a college education. So would the pastor—and the members.

The order of service given by Dr. McCurdy is standard practice in thousands of churches. Now, were the pastor, organist and members to study—analyze—recordings of their services, many would be prone to scrap the program.

On the basis of the standard order of service you cannot deny that the prelude's function is essentially a call to worship, meaning to take stock of one's inner self, to meditate, to pray, and to get an intellectual-spiritual uplift.

If the service has logically and intelligently unfolded, then does the offering become a stupendous act of worship, an inner outpouring from the deepest depths of heart and soul.

To be sure, Rubinstein's *Melody in F* has been "murdered," trampled in the mud. But so was Christ. So is marriage and everything holy. I maintain that *Melody in F*—the purity of its beauty—can be a fitting offertory. Many of the pieces that I have played are of this type. I once played to a critical audience of 2000 as offertory, *Nearer, My God to Thee*, in D major. At the close of the service many, including the pastor, came to me to express their appreciation for the spiritual uplift I had given.

It is the postlude which often inspires me to noble longings to emulate the great Elijah who, at the conclusion of that crucial test, when God answered with fire, caused the prophets of Baal to be executed. The first note of the postlude is the green go signal for pandemonium among the congregation—to me, Satan's ace of trumps.

Surely the postlude was meant to be, and could be, the crowning act of worship by the congregation, their hearts uplifted in gratitude to Him from Whom all blessings flow as they solemnly walk out to the accompaniment of a heavenly blessing conferred by a great composer—a blessing he received when he was inspired by the Great Architect and Ruler of the universe, "Write Thus saith the Lord."

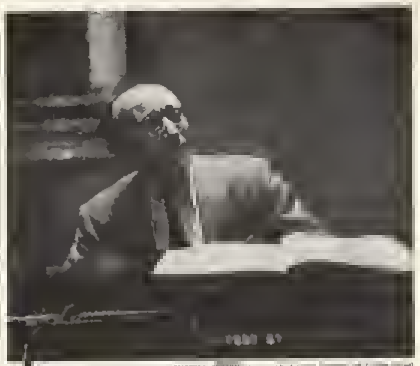
John G. Vogel
Millbrae, Calif.

"Economics for the Music Teacher"

Dear Sir: Thanks so much for printing Miss Novak's article in your December issue.

If, as Miss Novak writes, more teachers would enforce the rules outlined in the article, parents might be made to understand that music teachers too must be assured of a reasonably steady income.

Jeanette Odell
Schenectady, N. Y.



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How often is it that mistakes and faults are only noticed after weeks of practice. That the more we practice the more the weak places are brought out: false notes, wrong fingers, indistinct note, wrong time, etc., seem only to rightly show themselves after considerable command of a composition is acquired that we conclude that our playing is growing worse and worse when the truth is, we are beginning to rightly comprehend the composition. The mistakes were there all the time, but in our effort to play in time and strike all the notes we blundered over many mistakes which are doubly more difficult to correct than at the beginning of the study.

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NEW Records

BY GEORGE GASCOYNE

Mozart: Sonata in F (K 533), Rondo in D (K 485), Fantasy and Fugue in C (K 394), Adagio in B minor (K 540)

Those listeners who derive a special pleasure in making comparisons between recordings will be interested in a pair of discs recently released. The Mozart works listed above have been played by Paul Badura-Skoda on a modern concert grand and then on a reconstruction of a 1785 piano, secured from a Viennese Museum. Even the pitch of the early piano was kept low, as there was no A-440 in Mozart's time. The results are most interesting. Young Badura-Skoda is a player of excellent attainments and he shows off to fine advantage in these recordings. (Westminster, two LP discs.)

Mendelssohn: The First Walpurgis Night Five Songs

Mendelssohn's inspired setting of Goethe's poem is here given an outstanding performance in a recording notable for its clarity and smoothness. The singers responsible for the interpretation of the music are excellent. Annie Woudt, alto, Leo Larsen, tenor, and David Hollestelle, baritone. The choral

(*Continued on Page 71*)

THE COMPOSER OF THE MONTH

Franz Joseph Haydn, ETUDE'S selection for the March composer of the month was born in Lower Austria on March 31, 1732. One of twelve children, he was born into a musical home, his father being an organist and tenor singer, and on Sundays and holidays there was always much singing in the home with the father accompanying the voices on the harp, which he played by ear. Young Haydn's musical aptitude became apparent as early as five years of age when he was given elementary instruction by his cousin. When only eight years of age he was taken to Vienna where he followed a rigid schedule of lessons, choir practice, church services and study on various instruments. Later through accompanying a pupil of Porpora, he became acquainted with this old master and after gaining his good will received instruction from him.

In 1760 Haydn entered the service of Prince Paul Esterhazy, as 2nd Kapellmeister at Eisenstadt. In 1762 Prince Nikolaus Esterhazy succeeded his deceased brother and under this reign the status of court musicians was much improved. It was Haydn's duty to provide music for the court concerts and as a result his output reached phenomenal heights. Some 80 symphonies and 44 quartets were but a part of this amazing schedule of work. Haydn became well known throughout Europe. He was Mozart's friend and for a short time Beethoven's teacher. He went to London where his greatest orchestral works, the "Salomon Symphonies" were written. In 1792 he returned to his native Germany and in 1798 at the age of 66 he produced his immortal oratorio "The Creation." In 1806 his health began to fail and only once after that did he appear in public. He lingered until 1809 when he died on May 31.

Haydn's position in music history is a prominent one. He crystallized a new instrumental style which reached its highest peak in the works of Beethoven. A complete listing of Haydn's works is difficult to obtain: his symphonies total 104, his string quartets number around 80, also there are 3 oratorios, 14 Masses and many other miscellaneous works. The Haydn Society has done a notable service in performing and recording the master's works.

The Finale (from Sonata in D) appears on Page 29 of this month's music section.

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Musical Oddities

By NICOLAS SLONIMSKY

THE GRANDILOQUENT romantic symphonies of Joachim Raff have receded into the dusty oblivion of library shelves. But during his heyday, his was a mighty name to be conjured with. Raff entertained a lofty opinion of himself. "I regard my symphony, An das Vaterland," he wrote, "as infinitely superior to Schubert's C Major Symphony. If it is performed sufficiently well in Vienna, it will eclipse everything and everybody."

A society lady complained to Liszt that the world did not understand her. "Madam," Liszt replied, "a misunderstood woman is one who refuses to understand that she is understood only too well."

Johann Gottlieb Goldberg whose name is remembered because Bach wrote variations on a theme by him, was a remarkable musician in his own right. He was born in Danzig in 1727 and died in Dresden in 1756, a month after his twenty ninth birthday. His ability for improvisation and sight reading was extraordinary. Once when a page of unfamiliar manuscript flew off the desk, someone picked it up and inadvertently placed it upside down. Goldberg continued his sight reading without hesitation inverting the music mentally and never missing a note.

•

COMPOSERS, great and not so great, have their prejudices. There are lovers of Wagner and haters of Wagner. But all composers agree in their love of "Carmen." Tchaikovsky was enchanted with this opera when he heard it for the first time. He wrote to Madame von Meck: "This music is without any pretense at profundity, but it is so delightful in its simplicity, so vivid, so natural and sincere that I have learned it almost by heart from beginning to end." Even Brahms, whose music is poles away from Bizet, never missed an opportunity to hear "Carmen"—he attended 11 performances of it in Vienna. Philosophers and statesmen have also expressed their fondness for the opera. Bismarck, the Iron Chancellor, heard 27 performances of "Carmen." And Nietzsche used "Carmen" as a philosophical point of departure when he turned against Wagner and extolled Bizet's "Mediterranean luminousness" as opposed to the Wagnerian somberness and gloom.

It is not generally known that Debussy made a pilgrimage to Brahms. As a youth, Debussy was in Vienna, and made a special effort to meet the great master. He called on Brahms but Brahms could not see him. Debussy refused to be discouraged and asked one of the secretaries at the French Embassy to intervene. One of these secretaries had a Hungarian wife who knew Brahms personally, and she invited both Brahms and Debussy to lunch. French champagne was served, and Brahms remarked that it was the most glorious wine in the world. Brahms took a liking to Debussy and even volunteered to act as a guide to see Vienna sights. Together they visited the graves of Beethoven and Schubert.

Debussy also met Verdi and Liszt. When he visited Verdi's villa at Busseto, Verdi's birthplace, Verdi was busy planting greens in his garden. They talked little about music, but Verdi gave Debussy a long dissertation on the art of making salads.

The meeting between Debussy and Liszt took place at the home of the Italian pianist Giovanni Sgambati. Liszt expressed his admiration for Saint-Saëns. Sgambati had a copy of Saint-Saëns' Variations for Two Pianos on a Theme of Beethoven, and Liszt obliged by playing these variations with Debussy.

•

HANDEL'S FAMOUS remark regarding Gluck as a composer: "He knows no more of contrapunto *als mein cook Waltz*" was not entirely gratuitous, for Handel's cook, Herr Gustavus Waltz, was an experienced cello player and a vocalist. A contemporary portrait shows him as a bewigged gentleman in knee-breeches, seated in the middle of the room with a violoncello next to a table on which there is a mug of foaming beer, a bottle of wine and a long pipe. It is fair to assume that Herr Waltz knew something about counterpoint and a lot about cooking.

When a temperamental piano teacher is particularly exasperated by a female student's inept playing, he usually exclaims: "Why, oh why did you not take up the sewing machine instead of the piano?" As a matter of historical fact the sewing machine and the grand piano marched, so to speak, hand in hand in American industry. On February 7, 1880, the first issue of a magazine entitled "Musical and Sewing Machine Gazette" made its first appearance. The editorial proclaimed: "When in the natural course of trade two or three commodities are constantly associated with each other, it may be reasonably inferred that the association fulfills some useful purpose. Such an association exists between pianos and sewing machines."

Flamboyant advertisements adorned the pages of the "Musical and Sewing Machine Gazette." There was "The McTammany Organette, the Greatest Invention of Any Age," as well as "The Marvelous Orguinette, the Musical Wonder of the Age." The advertisers of the Orguinette promised that "anyone can perform on it without musical knowledge, producing the most soul inspiring music, operatic airs, hornpipes, reels, waltzes and polkas." Next to these "wonders of any age," the journal advertised "the most perfect sewing machine in the world" made by the National Buttonhole Machine Company.

The publishers of the "Musical and Sewing Machine Gazette" viewed with alarm the growing union movement in the piano trade. An editorial bemoaned the dreadful portent in these words: "The leading spirits of the Piano Makers Union are still scheming to force all the workmen into the union and to abolish piece work. This principle, if allowed to be put into practice, would be subversive to justice and ruinous to trade."

Musicians often grumble about the dictatorial ways of some temperamental conductors. But at least no modern conductor ever attempted to put his musicians into solitary confinement with iron chains on their necks. Yet, this is what the chorus director in the service of the famous Prince Potemkin, Minister of Catherine the Great of Russia, did when he was dissatisfied with his charges. On March 20, 1786, the choristers addressed the following petition to Potemkin: "Your excellency, Most Merciful Lord, we the singers under Your Excellency are suffering the most wretched and miserable misfortune. We make so bold as to inconvenience Your Excellency with one grievance. For a whole year we received no salary, no clothes, no shoes, except for an allowance of two rubles and 55 kopecks a month, which at present prices is not enough to keep a shirt on one's back, especially for those who are burdened with wives and children. Our choirmaster Seletsky treats us in the most inhumane manner. He put us in solitary confinement, with iron chains on our neck. He sends us to hard labor in the city. He punishes us corporally without mercy for the merest trifle. Living in fear of such inhumanity, we appeal to you for protection, and prostrating ourselves at your feet, we beg you most humbly to free us from his rule, for which benefaction we shall pray God for you for the rest of our lives."

Potemkin was a great music lover and was known, on occasion, to yield to charitable impulses. The choristers got their relief.

Great composers of the past were called upon to entertain as well as to enlighten. The following advertisement appeared in the London newspaper "General Advertiser," of March 31, 1746: "At Mr. Hickford's Great Room in Brewer Street, April 14, Signor Gluck, Composer of the Operas, will exhibit a Concert of Musick. He will play a Concerto upon Twenty-six Drinking-Glasses, tuned with Spring Water, being a new Instrument of his own invention and thereby hope to satisfy the Curious as well as the Lovers of Musick." THE END

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Music Lover's

BOOKSHELF

By DALE ANDERSON

Grieg, A Symposium
Edited by Gerald Abraham

This is the second edition of a notable symposium by seven music critics of European renown. Some of them still have reservations as to whether Grieg was or was not a great master, because such a large proportion of his works were written in smaller forms.

What makes a great master piece? Certainly not mere size. Tintoretto's huge mural in the Doges Palace at Venice can hardly be called a greater master piece because of its size, than one of the exquisite miniature genre paintings of Meissonier. The Bartholdi Statue of Liberty cannot be considered a greater work than Cellini's splendid statue of Perseus in Florence merely because one is one-hundred and fifty-one feet high and the Cellini masterpiece scarcely ...

On the whole the Grieg symposium is a delightful presentation of the rare genius of a lofty musical soul. The simplicity and utter sincerity of Grieg in expressing his ideas without ostentation has all the fresh fragrance of the northern woods. If a few of the great masters of music had had Grieg's intimate melodic and harmonic gifts, as well as his intimate love for pure beauty, the music world would have been greatly enriched thereby.

University of Oklahoma Press $3.00

The Eternal Drama
by Richard Rosenheim

The drama is the mirror of man from the dawn of history reflecting not only the facts of his existence, but the flights of his imagination, the plinths of his ambition and the struggles of his immortal soul. Richard Rosenheim has written what he terms "a comprehensive treatise on the Syngenetic History of Humanity, Dramatics and Theatre." With all the severity of a typical German treatise, the author develops his theme with a characteristic thoroughness. Music and the drama have been inseparably bound at many times in the history of the Art. The writer makes many references to musicians from Haydn and Mozart to Stravinsky and Menotti.

Philosophical Library $6.00

A Plain & Easy Introduction to Practical Music by Thomas Morley
Edited by R. Alec Harman

The tuneful Thomas Morley was born in London in 1557. Good Queen Bess was then twenty-four years old. It was most fortunate for Morley to be born in England at that memorable period. Morley lived to the very end of the reign of his Queen in 1603. All of the children of Henry VIII were fond of music. Edward VI was a pupil of Christopher Tye. Mary Tudor (Bloody Mary) was an accomplished player on the virginals as a young girl, and Elizabeth was distinguished for her musical gifts. Morley's life almost paralleled that of Shakespeare (1564-1616). England was then rising to new heights of economic prosperity and the arts of literature, music, painting and architecture were in their ascendancy.

Morley's "Introduction to Practical Music" is not only the first work of its kind to appear in English, but it is one of the most understandable and effective books on composition to be published in English in the Elizabethan period. However, considered in the light of the modern treatises on theory, it is neither so plain nor so practical. Morley was an exhaustive student and his work indicates lengthy investigations of the surviving theoretical treatises of his predecessors in England and on the Continent.

Morley's unique quasi-Socratic design of imparting his knowledge in the form of a dialogue between himself (The Master) and two pupils, Philomathes and Polymathes, is to this day most quaint and amusing. Of course, no one at this time could or would use this fascinating book as a practical course in music. To the advanced student, however, it gives a very engaging glimpse into the musical figures of Elizabethan days. It is distinctly a book for scholars and not novices. It is a library must.

W. W. Norton & Co. Inc. $6.50

New Records

(Continued from Page 5)

and orchestral support is more than adequately supplied by the Netherlands Philharmonic Choir and Orchestra, under the inspired direction of Otto Ackerman. The reverse side of the record includes also five songs by Mendelssohn beautifully sung by Uta Graf with sensitive piano accompaniment supplied by Leon Pommers. (Concert Hall, one LP disc)

Romberg: *"The Student Prince"*

Perhaps the most popular of all the long list of operettas written by the late Sigmund Romberg is "The Student Prince." Given its first performance in 1924, there has scarcely been a season since that year which has not seen a professional revival of the charming stage piece. In the present recording a truly excellent group of singers has been assembled headed by Dorothy Kirsten, glamorous operatic soprano, and Robert Rounseville, brilliant tenor of the New York City Opera Company. They are ably assisted by Genevieve Warner and Clifford Harvuot of the Metropolitan, and Wesley Dalton, Frank Rogier, Brenda Miller, Jon Geyans, Robert Gross, Robert Holland, and Robert Eckles. The chorus and orchestra are conducted by Lehman Engel. The recording is an outstanding one, the ... orchestra all joining in a thrilling presentation of the charming Romberg melodies. All of the principal solos, duets, ensemble and choral parts of the operetta are included, together with the overture. (Columbia, one LP disc)

Arthur Foote: *Suite for Strings in E major*

Here is a fine recording of a work which was played recently in Sweden at the ceremonies connected with the announcement of the Nobel Prize. It is considered a representative work by an American composer and in this recording it is given a splendid performance by the Eastman-Rochester Symphony Orchestra, conducted by Howard Hanson. (Mercury, one 10-inch disc)

Liszt: Concerto No. 2 in A major
Weber: Konzertstück in F minor, Op. 79

Robert Casadesus, one of the most distinguished pianists of the present day, here performs two works which have long been considered favorites in the piano literature. With the Cleveland Orchestra, conducted by George Szell, Mr. Casadesus plays these two works with all the brilliancy demanded by the composers. (Columbia, one LP disc)

TOSCANINI AND THE NBC SYMPHONY

The month of March is a truly significant one in the history of music, for it is the birth month of two of the greatest figures in all the history of the art: Franz Josef Haydn, to whom tribute is paid elsewhere in this issue, and Maestro Arturo Toscanini, whose striking action photograph is presented on the ETUDE cover this month. March holds a special significance for Toscanini also because of the fact that it was on March 5, 1938, at the close of the first series of concerts by the newly formed NBC Symphony conducted by the great Maestro, that David Sarnoff, president of the Radio Corporation of America, announced that a three year agreement had been signed with Toscanini to continue as conductor of the NBC Symphony. This contract was subsequently extended from time to time with the result that March 1953 marks the fifteenth anniversary of the founding of the notable series of concerts which year after year have continued to set a high standard of quality in symphonic broadcasts. Among the special epoch-making events which have been included in these concerts was the 50th anniversary performance of Puccini's "La Bohême" in 1946. The NBC Symphony Orchestra stands unique among all symphonic groups in that it was organized by NBC specifically for Maestro Toscanini. From its opening concert on Christmas Night, 1937 to the present, it has won the most glowing praise from the leading critics in the world of music.

ETUDE takes special pride in thus paying tribute to the distinguished eighty-six year-old Maestro Arturo Toscanini and the world-famous NBC Symphony.

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THE WORLD OF *Music*

Pierre Monteux has been awarded the Annual Conductor Citation for the season 1951-52 by the National Music Council for his "distinguished and outstanding services to American Music." The presentation was made by Dr. Howard Hanson on January 17, when Monteux was guest conductor with the Philadelphia Orchestra.

A Student Exchange plan between the Paris Conservatoire and the New England Conservatory in Boston has been put into effect. Alain Bernheim, the student from Paris, is studying at the Conservatory for a year while his place is being taken in Paris by Sarah Lombardi of Syracuse, N. Y., a 1952 Conservatory graduate. The plan was arranged by Claude Delvincourt, director of the Paris Conservatoire, and Harrison Keller, president of the N. E. Conservatory. Both students are pianists of outstanding ability.

A trio of musically-gifted American soldiers, Pfc. Harold Levine of New York City (violinist), Corp. Richard C. Blum of Chicago (violist) and Corp. Raymond A. Brandes of Indianapolis (cellist) have been touring Germany in a series of concerts before both German and American audiences, using instruments of a combined value of $42,000 generously lent to them by Herr Fridolin Emil Hamma, internationally known dealer-collector of violins, violas and cellos of Stuttgart, Germany. The three soldiers, who are also members of the Seventh Army Symphony Orchestra, in thus being permitted the use of these valuable instruments are sharing an outstanding example of German-American friendship. The three instrumentalists are joined on their tours by Corp. Ann Capelli, pianist of Chicago.

Paul Breisach, distinguished conductor of the San Francisco Opera Co. and of the Cincinnati Summer Opera, died in New York City on December 26 at the age of 56. Formerly conductor with the Metropolitan Opera, he had a wide and varied career and was schooled in all types of opera. He had made guest appearances with the Montreal and Havana opera festivals, and with the New York City Opera Company. He became an American citizen in 1945. (An interview with Mr. Breisach secured last summer appears on Page 14 of this issue.—Ed.)

The Music Teachers National Association held its 77th annual convention in Cincinnati, February 19-22. Meeting with the MTNA were the American String Teachers Association, American Matthay Association, and the Music Library Association. A wide range of subjects was covered in the four-day sessions, and some of the leading figures in the music teaching field were in charge of the discussions. A partial listing of these includes: Fay Templeton Frisch, Ennis Davis, Gustave Reese, Polly Gibbs, Rudolph Ganz, Thor Johnson, Storm Bull, Hans Hoeschreiner, Vincent Persichetti and Esther Rennick.

Herman Sandby, former first cellist of the Philadelphia Orchestra and for some years a resident of Norvig, Denmark, has been honored by the citizens of the town by having a plaque placed in the public park—this as a mark of appreciation of the fame brought to the small summer resort by having such a noted artist as a resident.

Temple University's Department of Music will again conduct European Music Tours during the coming summer, the fourth consecutive year for such tours. The 1953 program will include UNESCO's International Music Education Conference at Brussels, June 30-July 8 and also the music festivals of Lucerne, Salzburg, Bayreuth, Edinburgh, Holland and Aix en Provence.

The Young Composers Radio Awards of 1952 have brought recognition to a number of young musicians in various classifications. The awards are to be applied for study at the institute of the winner's choice. The principal winners were: Robert Gauldin of Denton, Texas, $1,000; Donald Jenni of Milwaukee, Wisc., $500; Donald G. Martino of Plainfield, N. J., $800; and Alvin Epstein of Hartford, Conn., $800. There were also a number of grants given for vocal compositions.

Beryl Rubinstein, composer, teacher, and concert pianist, and for the past 20 years director of the Cleveland Institute of Music, died in that Ohio city on December 29. He had appeared as soloist with many of the major symphony orchestras, including the Philadelphia Orchestra.

(Continued on Page 64)

Alec Templeton with his pet canary

Exercises in Musicianship

The overall reason for practicing is the development of thorough musicianship

From an interview with **Alec Templeton**
Secured by Rose Heylbut

THE FIRST STEP in practicing is to determine exactly why we're doing it at all. There are moments when the best of us may be guilty of practicing simply for a good lesson, but that isn't too helpful. At other times we practice to master a specific difficulty in some specific composition, but this is eventually cleared up. Most commonly we think we are practicing when we're merely drilling technique which is a mistake, since practice and technical practice are by no means the same thing. None of the answers quite fits the case until we discover that the reason for practicing is the development of musicianship.

That sounds splendid you say, but how is it done? When you're struggling with the passage of the thumb, or the acquisition of even fleetness, how can you concentrate on musicianship? You know your efforts will lead to it eventually, but that's for later on, just now you are sufficiently occupied in the present! Now I believe that musicianship is not a later-on matter. It is, rather, the inherent purpose of everything one does on the keyboard. Thus, from the very start, you practice musicianship by making music: each scale, each exercise, each drill should be brought within the domains of music.

I suppose that the earliest beginnings of piano playing (hand positions and the like) are a kind of drudgery. I found them so, although I have but an imperfect recollection of learning what to do with my hands. I began playing before I was three, standing up before the old piano as I was too small to play sitting down, holding on to the frontboard by my thumbs and playing only with my fingers. In time I was taught better and that's all I know about it—except that it was extremely annoying to have to sit down and do things with my thumbs. Since that early date, I have held my hands in whatever way feels comfortable and natural. No two pairs of hands are built alike, and each must follow the needs of its individual structure. My hands have a naturally wide stretch, it comes easily to me to practice tenths, five-note chords, etc., and I act accordingly.

I have never practiced technique and I have an uneasy feeling when I hear it advocated. Certainly technique must be developed—but never as a thing apart. The moment you try to separate it from music, you get lost. Thus, the simplest scales can be practiced with an ear to tone, touch, the flowing of one note into the next, shadings, and dynamics.

I always make up my own exercises and I try to relate them to music, too. The curse of "exercises" I think, lies in their being both difficult and dull, thus, I try to make mine just difficult enough to cover the point in question without being too distressing, and also to make them interesting, as music. When I was learning scales (and, for some reason, it was always harder for me to play the G major scale than to work out a complicated fugue), I would run the scale up and back as evenly as possible, and then try to use it as a basis for variations, or as a flowing obbligato in alternate hands while the other hand spun a melody, or as a statement that could be varied by different types of touch. And so on. After a while, my fingers made friends with the scale work while my mind associated it with music. Then scales were no longer troublesome.

All sorts of music can be brought out of chord practice—indeed, a pleasant way of learning triads, positions, progressions, and the like is to work them out in chord practice. Again, it is fun to play a chord as a chord, stressing its fundamental structure, and then to try to figure out interesting variations of it. I also enjoy working out chords on all white keys, on all black keys, and finding out where they lead. As your fingers master the chords, your mind becomes familiar with the fundamentals of interval relationships.

Fleet facility develops with time, from good old slow practice. I know of no tricks to enable one suddenly to play with clean speed. Here, I find it helpful to use difficult passages as the basis for exercises. I enjoy playing the passage as it is and then, without stop or break, turning it backwards (inverting the figuration) just as you play a scale up and down. Then I take it forward again, and then backward, always without a break, increasing velocity as the notes begin to "sit", and making a new sort of piece of it. This switching from normal to backward, and back again, has the technical advantage of getting all the fingers to work in all directions, at varying speeds. Musically, it is enormously helpful with intervals and figurations.

When difficulties occur in wide leaps, I don't see why one should make things harder than need be. Take them the easy way! For instance, (Continued on Page 48)

The Grand Old Man of Swedish Music

The story of an inspiring meeting with Dr. Hugo Alfvén, perhaps the leading composer-conductor of Sweden.

by Leone Kahl

HUGO ALFVEN, composer-conductor, "that grand old man" of Swedish music was born in 1872 The Dalarna countryside of his childhood, rich in sunny landscape green pastures sprinkled with bluebells and daisies, deep purple lakes, red sunsets, and tall stately birches stimulated an early expression which found its way on the canvas. In his Tibble home today many of these paintings add a decorative note but more in evidence is the huge desk teeming with manuscript and musical scores. A grand piano in one end of the room and a huge picture window overlooking the calm blue lake offer the necessary relaxation for this tireless, energetic composer.

At the early age of thirteen Hugo Alfvén was at the piano and violin showing equal dexterity with both instruments. At eighteen he entered the orchestra of The Royal Opera in Stockholm which marked the turning point in his career

"That was a great school for me," he smiled "There I learned the secrets of various instruments You see, all instrumentalists quarrel Each protects his instrument, each believes *his* particular instrument the most important, the best In those quarrels I listened closely and learned the orchestral relationship, the details of every instrument."

This may well have been a remarkable period for Alfven, for it is in the balance and tonal structure that one realizes the finer qualities of his musical language He has achieved a "cool warmth" that is so indicative of most Scandinavian music. His impeccable technical structure is comparable to Finland's Sibelius.

The year 1898 is a monumental landmark for it was then that Alfvén, the composer, made entry with his first symphony, yet not until 1904 do we record a work of note With supplementary study in Italy over a period of some years, he returned to his homeland to compose in the freedom of his native culture and natural environment. His power for thematic invention and artistic structure steadily developed through the romantic folk melodies a genius rich orchestration Rhapsody No 2, "Midsummer Vigil", purely Swedish in text and imbued with the spirit of folk lore, is undoubtedly the best known of the Alfvén works outside Scandinavian countries, with many recordings. Symphony No. 3 in E Major, Op. 23 is another international favorite which, according to the composer "is not built upon any patterned program but is what one calls 'absolute music' with an expression of the love of life It was composed during a very happy period of my life in Italy 1905"

Actively Director of Music at Upsala from 1910 to 1939, Dr Alfvén became very interested in cantata and choral works. The Swedish Singing Society of over 10 000 members offered opportunity for scoring orchestra and voice together, with original work in a cappella. At one period sixty picked voices toured Europe under his direction His love of folk music always impelled him to use one folk song of each country visited In one instance the chorus had but twenty minutes rehearsal before the performance, but the rendition was such a triumph that after the performance the singers were carried through the streets.

As a director, Dr Hugo Alfvén shuns a baton and relates a most amusing story of an incident during a rehearsal with the Boston Symphony

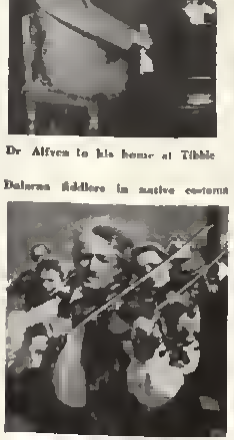
"I tried two or three batons and was not getting the effect I wanted, Finally I asked the man in (*Continued on Page* 50)

Dr Hugo Alfvén

Midsummer dancers in Dalarna, same inspiration for Dr Alfvén in creating "paintings in symphonic form."

Dr Alfven in his home at Tibble

Dalarna fiddlers in native costume



A widely experienced vocal authority gives sound advice on attaining a successful career.

From an interview with ***Crystal Waters***
Secured by Annabel Comfort

Steps to artistic vocal success

"I MUST have an audience!" This is the dominating urge of many trained singers. Year after year it brings them to studios for auditions, guidance, and advice Those who have been trained to sing only classical songs are shocked when they learn that the great American public will pay out millions to hear popular songs and ballads but much less to hear the classics. Why? The average American listener enjoys familiar songs with hit and melody He does not understand foreign languages and dreads that apparent stress and strain that it usually takes to carry out the demands of singing difficult songs. He shrinks from shrill, pompous, squeezed "tone production" which he calls "arty" and is quick to detect artificiality

Only about one percent of our classical singers become successful enough to earn a living in concert and grand opera work. The rest learn the mechanics of singing the classics which is all to the good, but to get into that one percent class involves a great deal more.

In his book, "Opportunities in Music" (published by Grosset and Dunlap) Siegfried Spaeth says "It is only fair to warn young singers once more of the dangers and difficulties connected with a concert and operatic career To make a success in the lighter fields of music is also by no means an easy matter but the possibilities of an immediate return are far greater, and the preparation may be considered definitely less arduous"

The singer of popular songs gets an audience as "quick as a wink." The family asks him to sing every time that guests arrive. He is invited to parties because his singing adds gaiety entertainment, and naturalness. Everyone says, "You should sing for money"

Sing for money Who wouldn't like to sing for money The boy or girl from Texas or Georgia who seeks a singing career in New York, comes with the idea of singing opera and concerts for money Opportunities in these two fields are few and far between and the remuneration is just as limited

First, it is important for you to study singing, and certainly before coming to New York to seek a career, you should study in your home field and become the best singer in your neighborhood. Here you can give concerts, sing in churches, do club work teach, and appear on the local radio and television This medium is going to be developed all over the country If you can't get work as a singer in television ask for a talking part, and later they may want you to sing.

What gives a voice commercial value? You need not be perfect to sing popular songs but when singing on the stage or on the radio your voice will need steady resonance throughout each phrase It will also need to be warmed through with an irresistible human quality This individual quality is what helps to put a voice in the big money bracket.

When you come to New York you will have plenty of competition, but if you have something special—an unusual voice, a personality, and let's not forget acting ability, you can appear in light opera and Broadway musicals. In television and musical shows you must be able to talk, act and sing You will make big money in musical comedy and television if you can deliver what the public wants.

To improve that irresistible human quality you will need (1) deep breathing (2) natural voice building exercises, (3) more knowledge of vowel forms, (4) easy consonant action, and (5) smooth articulation. Some of the best popular singers have found it an asset to study classical songs as a foundation, while others have not found this necessary to become most successful.

Enjoyable singing is largely the result of a series of musical phrases being sung by a voice that pours out the words with an easily flowing motion. It always strives to conceal effort. The great vocal leaps derive their effect from conquering distances from pitch to pitch. Now effort is important because effort is life The use of effort rather than the escape from it is vital but let us remind ourselves that the goal is to appear effortless. The secret is to hide it and use as little as necessary

You can learn a valuable lesson from a baby whose voice soars high and low, from a loud bawl to a soft coo without any effort and with a flowing smoothness Notice the baby and his relaxed open throat. Watch the body action that sends forth the sound. The chest does not move as though it is normally high, because he breathes from the abdomen You will be amazed at the vigorous contraction of his abdominal muscles as he presses out the sound—expression we call it. Try this and see what it (*Continued on Page* 61)

Flowers that bloom in the Spring

A highly colorful recounting of the many details concerned with the formation of the new American Gilbert & Sullivan Company

From an interview with producer-director ***S. M. Chartock***
Secured by Myles Fellowes

THE RECENT establishing of S. M. Chartock's American Gilbert and Sullivan Company comes as wish fulfillment to millions of Americans, including Mr. Chartock. This alert and scholarly gentleman ranks as an ardent Savoyard, with a record of having witnessed over 7,000 performances of Gilbert and Sullivan. He first became enflamed with the notion of a permanent American company in 1934 when, at twenty-three (after completing graduate studies and practice teaching in economics, and enrolling in law school), he presented his best professional Gilbert and Sullivan company at the Majestic Theatre in New York. The critical acclaim was unanimous. Previously he had worked for many Broadway producers in particular Milton Aborn's company which gave Gilbert and Sullivan. Mr. Chartock steeped himself in all he heard and saw.

Experience having taught him that just any singing actors cannot transmit the essence of Savoyard comedy, the chief difficulty of his present venture lay in assembling the right performers. The rightest of these is London-born Martyn Green (son of William Green, famous baritone tenor, and colleague of Melba and Albani), who spent ten years and two World Wars in the British Army, and twenty years in Savoyard rôles. For some time Mr. Chartock had had his eye on Green's activities as first member of London's D'Oyly Carte Company, and had sent him letters offering both admiration and American terms. Then, two years ago, his chance came. Mr. Green resigned from the London company and remembered the American correspondence. At that moment the Chartock company came into being with Martyn Green as its foundation.

Mr. Chartock could easily have secured the services of other D'Oyly Carte members. He states, however, that, with the exception of two leading players, he determined to keep his company American—"first we have great voices here and, seconds, I wanted the lines spoken in a homogeneous accent readily understandable to everyone everywhere in America." In the end the American company started out with two London leads, Martyn Green and Ella Halman, great contralto and comedienne. These secured, Mr. Chartock spent months auditioning over 700 singers and finally surrounded his stellar nucleus with an American cast including Robert Rounsville, Joseph Macauley, Lillian Murphy, Frank Rogier, Earl William, and Robert Eckles. At that moment the American company began to move forward.

It still took more than half a year of organizing and rehearsing before S. M. Chartock's Gilbert and Sullivan Company opened in New York to critical acclaim and public enthusiasm that could easily have ensured an indefinite Broadway stay. But Mr. Chartock had other plans. His dream of an American company meant that he wanted America to see it, and he launched his tour in Philadelphia in November of 1952. Chartock's efforts represent a business enterprise as well as a labor of love. He is by no means averse to producing; directing a successful company; he also carries about with him a fanatic faith in G & S as the foundation of a healthy culture.

You ask him *why*—what is there about these seventy-odd year old works, most of them completely unrealistic, to assure their uninterrupted appeal to public taste? First of course, there is the academic reason that Savoyard comic opera is not musical comedy in the ordinary sense. Both librettist and composer had won acclaim as artists. For a decade before his meeting with Arthur Sullivan (1871), William Schwenk Gilbert was famous as the author of the "Bab Ballads," that classic of nonsense and clever versification. As for Sullivan himself, his serious works had been compared to those of Bach, Händel, and Mendelssohn. Son of the bandmaster of the Royal Military School at Sandhurst (and grandson of one of Napoleon's guards at St. Helena), Sullivan, at eight, played every instrument of his father's band and composed tunes which the bandsman performed. At fourteen, he won the Mendelssohn Scholarship to the Leipzig Conservatory where he studied under Felix Moscheles and Ferdinand David. At twenty, his incidental music for Shakespeare's "The Tempest" won him the attention of William E. Gladstone and Charles Dickens, who remained his friends. He earned fame as the composer of songs, hymns, overtures, and a symphony, had a dazzling reputation for musical memory and craftsmanship (he could score complete works from memory after two hearings), and was commanded to compose the music for the marriage of the Prince of Wales (later Edward VII) and Princess Alexandra of Denmark—all before he had set eyes on Gilbert, and a good decade prior to the triumphs of D'Oyly Carte's Savoy Theatre. Thus, one cause for the appeal of the operas is that they are sound works rather than routine pieces turned out in order to make a hit. But such facts do not entirely satisfy Mr. Chartock.

"There are scores of sound works which delighted audiences in the 1890's yet which couldn't be mounted today," he says. "When their own day passed, they passed with it—something in their situations, or characters, or lines, or tunes, got stale. The appeal of Gilbert and Sullivan lies precisely in the fact that their works are timeless: they deal with universal human traits and universal situations, in the laughable manner of satirized caricature. The sisters-and-cousins-and-aunts situation, for instance, is complete caricature, yet it reflects a state of nepotism as recognizable today as when Gilbert ridiculed it.

"You sometimes hear of a Gilbert and Sullivan tradition of performance. I shouldn't take that too seriously. Tradition, according to Gilbert himself, was that which is best and easiest for the artist to interpret. He allowed his lines to be changed according to the needs of performance. In "The Mikado" for instance, *Koko* is asked what's happened to *Nanki Poo*, and answers that he has *gone abroad*. Originally, Gilbert wrote that he'd *gone to Knightsbridge* because there happened to be a Japanese colony there at the time and the reference had the ban of timely recognition. Later, when the reference had lost its significance, it came out. Mr. Green uses a reference to Texas at this point in no sense breaking tradition, but rather adhering to Gilbert's own wish for flexibility.

"There is, however, a special approach to G & S, and that is that they must be played straight. The music, of course, is straight; but the satire isn't. The meaning is the exact opposite of what goes on on the stage, (*Continued on Page 60*)

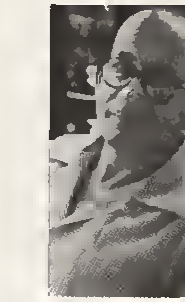
S. M. Chartock rehearses (L. to R.) Mary Roche, Lillian Murphy and Dorothy MacNeill: Three Little Maids in "The Mikado."

Mary Roche, Shirley Pringle, Martyn Green, Lillian Murphy, Dorothy MacNeille "The Pirates of Penzance."

S. M. Chartock, producer-director

Joseph Macauley, Earl William and Ella Halman in "The Pirates of Penzance"

Lillian Murphy, Earl William, and Martyn Green in "The Mikado."



Paul Breisach

"You Must Be the Song as You Sing It"

A distinguished operatic conductor has words of wisdom and advice for the young vocalist

From an interview with **Paul Breisach**
Secured by LeRoy V. Brant (Third in a series)

"THERE IS an opportunity for young singers if they are good enough. The reason we don't do more Wagner is because we have not enough singers who can do Wagner!"

The speaker was Paul Breisach, for more than thirty years operatic conductor in Europe and America, whose name is known at the Metropolitan, in San Francisco, Prague, Budapest, Berlin — until Hitler made it impossible for me to work there," and who between rehearsals for the Cincinnati "Opera at the Zoo" talked to me of music.

"I take it, Mr. Breisach, that you think our young singers are not well prepared. What would you suggest is wrong with them methods? What do they lack?"

The answer came like a bullet. "They lack humility, most of all they lack humility. They do not know how to evaluate themselves. They spend too much time criticizing the other singer, his costume, or makeup or principally his voice, instead of looking in the mirror to see their own costumes, or makeup, or listening to a taping of their own voices.

"Too many of our young singers are conceited. Do you know, they often are not nervous when they sing. This is very bad. When a person is so sure of himself that a stage appearance does not make him nervous, he is more sure of himself than he ought to be. He should be so concerned to do well, to please his audience, that he is at least a little bit nervous!

"Another thing many young people want to reach the top of the ladder too soon. Some feel if they have studied two years they ought to be able to sing everything. This cannot be done, of course. To know the notes of a song does not mean that you can sing the song well. You must know so much of the music, so much of the language, so much of the background of the song, that you see the song as you sing it. Nothing less than this is enough."

Mr. Breisach thought the level of musical talent in America was as high as in Europe, but not higher. "We have earnest and talented musicians on both sides of the Atlantic. Talent is not a matter of geography, but a gift of God. What one does with the talent, that is different. It is certain that Europeans have a man-sized approach to the matter. This is not because they are Europeans. I think but simply because there is a longer line of musical tradition and study there. Whatever Europe has done America can do as well, but the young student of music in America must learn better the art of patience. He must not study two years, but six, eight or ten years, before he expects to start up the ladder of fame."

Amplifying the lacks of young American singers, Paul Breisach specified: "They need more language study. The Italian, French, German of most of our American students is atrocious. Yet with a very little concentration and effort this could be cured for these languages are not more difficult than English, in some respects are easier, except perhaps the German. Also, students need more study of bodily expression. A singer must have control of his body. There is a right and a wrong way to walk onto the stage, or to cross it if you are in opera. One can express all types of emotion by bodily movement, for example. Thebom can set any mood simply by the way she uses her body. This is important for the young singer to understand, yet too few of them know it."

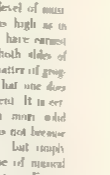
The Maestro had several indictments of managers and the musical public in general. For what they may be worth, and as thought provoking for both young and older America, I pass them on.

"There is less music in America than there should be, take it all over the nation, because we have no Ministry of Fine Arts with authority to help music. All through the centuries in Europe we have had much music and we have produced Brahms and Beethoven and their brethren because of this abundance. And the abundance in turn has been possible because music has always been subsidized. If America is to reach the full measure of musical greatness, is to have music for all the people instead of the few who live in large cities, she also must have a system such as existed in Europe. There we had a State Opera, a State Symphony, Choruses which were aided by the State. And even today, when Europe is so poor, people have music at the same time they have bread.

"In this country music is largely in the hands of society circles. Many such people use music as an aid to their advancement up the social ladder. To them, luncheons and cocktail

Just when we were preparing this article for the printer word came of the sudden passing of Maestro Paul Breisach. His death on December 26 came when he was in the midst of a busy conducting season

(Continued on Page 50)



Frederic François Chopin
(Upper L.) Chopin's Piano (made by Pleyel)

In search of Chopin

M. Alfred Cortot's important new book reviewed by Jay Media

M. ALFRED CORTOT was born in the French section of Switzerland in 1877. He was taken to Paris as a child and brought up under the aegis of the Paris Conservatoire. At the age of nineteen he won the First Prize in Pianoforte at the Conservatoire. Shortly thereafter he went to Bayreuth as assistant to the renowned Wagnerian conductors, Mottl and Richter. He conducted the first performance of Wagner's Götterdämmerung in Paris. He succeeded Raoul Pugno as Professor of Pianoforte at the Conservatoire. Later he was co-founder of the highly successful École Normale de Musique in Paris. Thereafter M. Cortot made numerous tours of Europe and America with flattering success.

Although Vladimir de Pachmann, who James G. Huneker named the "Chopinist" was generally considered the foremost of modern interpreters of Chopin, your reviewer does not altogether agree. A long acquaintance with de Pachmann and his Chopin echos revealed that he concentrated upon a limited number of Chopin's works and did or did not play them "gorgeously" according to his passing mood. There have been other virtuosi whose performances of Chopin have been thrilling, among them Osip Gabrilowitsch, Edwin Fischer, Walter Gieseking, Harold Bauer, Isidor Philipp and notably, Maurice Dumesnil, who Pleyel et Cie., sent upon a lengthy tour in America, with Chopin's piano. However, in more recent years M. Cortot's lifetime devotion to the study of Chopin has won for him the crown as the foremost of present day Chopin experts. He has brought a new penetrating light to the works and life of the greatest composer for the pianoforte, which gives his new volume especial value. It is in no sense a biography of the immortal Polish-French composer. Your reviewer advises that the reader refresh himself by reading in advance James G. Huneker's understanding work *Chopin and His Music* (1921) or William Murdock's *Chopin, His Life* (1934). In your library you will probably find numerous Chopin biographies. In his new volume M. Cortot lists 171 works upon Chopin and there are doubtless scores of others.

Chopin was not only essentially a composer for the piano, but the very large proportion of his works which remain viable one century after his death, is probably higher than that of any other composer.

M. Cortot's first approach to Chopin is physical. Chopin's height was five feet seven inches according to a passport issued to Chopin when he went to Paris in July 1837. His face was oval, with a medium sized mouth and a round chin. His weight in 1840 when Chopin was thirty years old, was only ninety-seven pounds. George Sand in her novelized life of Chopin, *Lucenia Floriani*, describes him in the guise of Prince Carol thus. "Delicate in mind as in spirit, his face has the beauty of a sad woman, pure and slender in form, as a young god from Olympus, and to crown the whole an expression at once tender and severe." Liszt wrote that Chopin had blue eyes. Others contended that they were brown. Cortot's findings indicate that they were bluish gray.

M. Cortot devotes one small section to Chopin's amazingly supple hands and "velvet fingers" as George Sand called them. M. Cortot writes of them—"With a caressive suppleness, well separated from one another where they joined the hand, each finger was well endowed with its own individuality. His fingers were ready to receive his flashes of inspiration as a branch of a tree bends to the least breath of wind or rejoices in the fanciful twining of the honeysuckle or convolvulus"* Stephen Heller once said that Chopin's hand could stretch over one-third of the keyboard. This must have been pure hyperbole. Probably no human hand save that of a giant reaches over thirteen keys, which is considered abnormal. Yet another observer remarked "but this man has hands that stretch like a snake."

The next chapter reveals many new aspects of this remarkable personage. Chopin according to George Sand and Liszt had a great method of pianoforte playing in mind, but did not have the time and energy to organize it and complete it. He appear

* meaning glory

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ently left some fragmentary notes which his biographer, Jean Kleczynski, attempted to arrange and collate, and which were in turn worked over by Mme. Natalie Janotha, Polish pianist and pupil of Clara Schumann. These were published in 1883 in English. M. Cortot, when in London in 1936 secured a copy of the manuscript from the aged Mme. Janotha. On this manuscript he says in part: "I do not recommend a study of this document to those of Chopin's admirers for whom music is a language of the spirit and not a cold theoretical science. It will certainly not bring them into closer contact with the genius who produced those 'joys so full of sorrow' that Heine speaks of." He does, however, reproduce a full transcription of Chopin's manuscript, but remarks: "People are likely to be misled by the document. Instead of the great work which we know that Chopin had in mind, the importance of which is amply confirmed both by George Sand and Liszt, we find nothing more than oddly disconnected phrases about the elementary teaching of music, strung together in the most haphazard fashion. The manuscript bears no sign of any personal touch and with such surprising paucity one can only regret that it escaped the fire that consumed the master's unfinished works."

M. Cortot writes regarding Chopin's fingering and technical principles: "Only his most talented pupils were capable of absorbing his teaching, which was the expression of the artist in him rather than of the schoolmaster. But if one tries to reconstruct the principles of his technical teachings from his scattered sayings, one finds them devoid of any particular originality and, except on certain points of detail, quite inadequate to support the view put forward by his contemporaries that they had 'the secret of Chopin's piano playing.'

"In the first place they concentrate on scales which produce that position of the fingers on the keyboard most likely to support their theories on the subject. The scales chosen in support of this contention are those in B major and E major.

"It is usual to begin one's efforts at playing the piano with the scale of C. Chopin thought, not without reason, that this scale is the most difficult of all. Its study, therefore, was left until the student was more advanced. Mikuli, who has more to say on this subject than Chopin's other pupils, notes that in passing the thumb under the fingers the slight movement of the hand accompanying this action must not—paradoxically—affect the perfect evenness of tone demanded by all these exercises, and this applies equally to the fingers and the wrist. Frequent changes from legato to staccato are also recommended to (*Continued on Page 19*)

Teaching Rhythm to Instrumental Beginners

by SOL BABITZ

WHEN you tell a child to beat time to music he will have little trouble in beating his foot or clapping his hands in fairly good synchronization with the rhythmic beat. Teachers of dancing, calisthenics, and eurhythmics have little difficulty in teaching young people to make large body motions in time to a rhythmic beat. Even subdivisions of beats are easily grasped in these fields.

The same children however, who have no difficulty with large rhythmic motions or in beating time to music, suddenly seem to lose all sense of rhythm as soon as they begin to play a musical instrument. The average child, after being taught the rudiments of piano or violin and confronted by a group of quarter notes mixed with a few pairs of eighth notes has difficulty in keeping an even beat and finds subdividing a beat quite painful. What causes the loss of the rhythmic sense under such conditions?

The reason lies in the complexity of the muscular movements involved. Whereas in swaying or beating time to music the motion and the rhythm are identical, in playing an instrument the motions do not coincide with the beat in a simple organic fashion. The unaccustomed business of controlling the many muscles used in playing simply interfere with the time beating. Instrumental playing for a beginner is not accompanied by a relaxed attitude, and it is precisely the relaxed attitude which made possible accurate time beating without an instrument.

The following example will show how the average playing problem in beginning piano interferes with the beat. In playing these notes on the piano

there is a single finger motion on the first beat, while on the second beat there is a double motion: raising the third finger and striking the second, which is immediately followed by another double motion. The unevenness of these motions interferes with the evenness of the beat and destroys the natural rhythm.

Now, if the child were permitted [illegible] in a rhythmically simple manner as in a rhythm band:

there would be no muscular interference and the rhythmic problem would be solved at once. After learning the rhythm and subdivision of these notes in this way the child could proceed to learn the correct fingering with little difficulty since the rhythm has already been *felt* through a physical expression. The physical rather than the mathematical approach is often the shortest way out.

Similar problems occur in violin teaching. Teachers have already found, for example, that in permitting the student to play down bow on the strong beats, early problems of rhythmic coordination are simplified.

The random introduction of mixed note values and slurs can quickly destroy the beginner's rhythmic confidence.

The left hand has been generally disregarded in relation to rhythmic training, but here too there are interesting possibilities. I once had a student who found it impossible to play the following notes evenly.

To help him learn it I encouraged him to tap his foot for each quarter beat, because additional physical motions help coordinate rhythm. Foot tapping, however, only made things worse. Suddenly I realized that I was trying to make him do something completely opposed to all natural laws of rhythmic motion. I was asking him to put his foot down on the first note (*Continued on Page 60*)

Here are practical words of advice in answer to the question

What About Student Practice on the Church Organ?

by THEODORE SUMMERS

TO PERMIT or to prohibit student practice on the church pipe organ presents a knotty problem found in almost all churches, and there are probably as many different attitudes involved as there are churches and people concerned. Many churches have very definite and stated policies, while other churches make their policies as conditions and problems arise.

In looking at the problem of student practice privileges, we should keep in mind at least three aspects of the question which concern the church: (1) The availability of local organists. (2) The ability of the church to meet the costs involved. (3) The traditional attitude of the church toward the problem. These facets, and others, will temper the attitude of the board of control to a plus or minus solution.

The problem is particularly vital in the smaller cities and towns where churches must "grow" their own organists. The churches in the larger cities usually are more fortunate in having nearby college music departments, conservatories, professional music teachers, and part time musicians who might be called upon to furnish talent. Churches in the smaller towns have none of these advantages, and must, therefore, develop today the organist who will carry on the work of the church, or of another church, tomorrow.

I have in mind a protestant church in a midwest city of 65,000 persons which is paying approximately $45.00 per week for an organist who was trained at the church next door by an organist who played there for forty years gratis. The first church has never permitted young people of its parish to develop on the organ, but has always had to "borrow" an organist from the neighboring church—of a different denomination—the borrowing always accompanied by a number of complaints about the high cost of organists' salaries.

On the other hand, there may be some very valid reasons why a church organ is not always made available for student practice.

The first reason is the actual operating cost of the organ. A large pipe organ might be powered by several motors of one to ten horsepower each, and the power consumption is not to be ignored. Even though the student pays for practice privileges, it is seldom that the student fees derived can meet the actual operating charges involved.

The second reason for not permitting practice is the difficulty of arranging practice hours when such practice will not interfere with the normal religious programs. This is especially true in Catholic and Episcopal churches where daily services are usual, and where the church building must necessarily be open to all for meditation and prayer. In the northern states the matter of heating must also be considered, as many smaller churches are warmed only during the weekend.

The third objection, while one person might call it trivial, would be of major importance to another contributor. We might describe this phase of the problem as Sentimental Reasons. Often an organ is given as a memorial, or as a special gift by some well-to-do parishioner, and although the instrument becomes the property of the church, the donor, or the donor's family, continues solicitation over the organ, forgetting that an organ used will usually outlast one left idle.

Then there is the question of personality, plus its ramifications of family influence, priority, and political connections. While we try to shut our eyes to these factors, they exist nonetheless. We have all seen cases where little Mary, the daughter of a large contributor, is permitted to practice, while Johnny, with perhaps twice the talent, remains undeveloped because there is no one to wield influence in his behalf. Do we limit the practice privileges or give priority to the young people of our own church or denomination? Do we consider that while our own church has an organ and an organist, the new mission at the edge of the city has, as yet, no organ, but in a few short years will be established and will have to draw on our parish for an organist by necessity unless the mission's own young people are also developed?

Too often these problems are solved by the boards of control merely issuing edicts that there will be no student practice. This solves the temporary problem at the cost of facing an organist scarcity in the years to come, or else facing a high salary for an organist if one can be found, for organists' salaries are necessarily affected by the law of supply and demand.

A number of case histories will show how some of the various churches in the community have handled the problem.

Church A, the first church mentioned previously, has a large organ given by a very wealthy family. No practice is permitted under any conditions. A very ordinary organist is being paid $2000 per year for playing 45 Sunday morning services—no evening services and the church is closed seven weeks in the summer. The organist is not of the faith of the church.

Church B, the neighboring church, was blessed with a fairly successful merchant member who was an organist by avocation. He played in his church for forty years gratis, and during those years he was constantly training three students at all times. As one student finished his instruction, he was usually snapped up by one of the other churches in the same town, either by a church of his own (*Continued on Page 62*)

Audience Education for Chamber Music

The New Music String Quartet—Broadus Erle, violin; Matthew Raimondi, violin; Walter Trampler, viola; Claus Adam, cello.

A comprehensive survey of the present day music listening public reveals a growing conviction that audiences for chamber music must be educated.

by Edith Sagul

IT IS A COMMONLY recognized fact in the music profession that chamber music is appreciated and supported by only a very small segment of the American public. In contrast to other areas of musical performance which have made great headway in general popular acceptance, chamber music groups perform for minority audiences. Music schools and certain civic groups are just beginning to realize that audiences for chamber music, too, can and must be educated, and not be left to chance development. It cannot be expected that an acquaintance of young and lay audiences with music, generally, will necessarily bring about an intelligent support for chamber music.

The writer was particularly concerned about provisions for audience education as a result of a recent survey she made of the status of chamber music activities in the thirty largest cities in the country, and in 168 institutions of higher education which have music departments.* It was found in the survey of the cities that very little is being done beyond the presentation of chamber music concerts in helping to foster understanding and appreciation of chamber music among lay adults and children. The informants gave facts bearing very little evidence of the existence of educational activities for these persons. In cases where a particularly active situation came to the attention of the writer, it was interesting to note that such a program had been initiated by chamber music loving amateurs and civic-minded individuals. The results of the survey showed further that very little is being done by institutions of higher education in providing experiences with chamber music for the neglected potential of the American public, lay adults and children. Such experiences are, in the main, reserved for students who are specializing in instrumental music. In many cases, the remainder of the student body, to say nothing of the community, remains ignorant of what chamber music is.

Leaders in the various areas of serious musical interpretation have long recognized the necessity of finding ways of projecting their particular musical organizations to the less-musically sophisticated segment of the population in order to develop larger audiences. Ironically enough, chamber music which originated in the home, the pioneer in group performance, is the hindmost in finding ways for its assimilation into American culture. Symphony orchestras have been for some time making great strides in educating the public. In a direct effort to capture children as audiences they adapt symphonic music to the attention spans and interest levels of their young supporters. All sorts of ingenious devices and techniques are used, ranging from visual aids, instrumental demonstrations, presence of participating composers and visual artists to the actual participation of the children in the performance of the music. The opera, too, has reached out in numerous ways to educate unsophisticated audiences. Children's stories have been used for musical adaptations. Films have been made on sections of operas, whole operas, the operatic rehearsals pointed toward the interest levels of children. Regular performances on the radio by leading opera companies have contributed greatly toward stimulating a wider interest in opera.

The need for specific educational activities in the area of chamber music for neglected segments of the public is just beginning to be realized through certain concrete efforts in this direction. Several recent organizations of national scope are developing chamber music enthusiasts rapidly among the "non-specialist" groups. No doubt a reason for the powerful influence of organizations like the National Association of Amateur Chamber Music Players, and Young Audiences, Inc., is the motive of a strong desire of music lovers to share the pleasures which the playing of chamber music affords. The idea of the NAACMP

(Continued on Page 50)

*Edith A. Sagul, "Development of Chamber Music Performance in the United States." (Unpublished Ed.D. project report type C, Department of Music, Teachers College, Columbia University, 1952.)

IN SEARCH OF CHOPIN

(Continued from Page 16)

develop a complete independence of touch.

"Supple lateral movement of the fingers must be acquired if the student is to attain the perfect quality essential to the playing of the last legato scales and arpeggios."

Chopin was by no means a complacent weakling as a teacher. M. Cortot points out: "Mathias recalls that he saw him break a chair when an inattentive pupil bungled a passage. Hair would be torn out, pencils reduced to fragments and strewn over the floor as a result of bad playing or wrong notes. There was nothing for the wretched pupil to do but escape from the room. His exit would be followed by a thunderous decree forbidding him to show his face there again.

"As George Sand has put it: 'When roused Chopin was terrifying.' These outbursts of fury were of course common symptoms of a lurking disease, the disease which had for many years past been undermining the musician's frail constitution. There is no need to offer excuses for him since they were entirely independent of the victim's will. In fact they were a typical example of the wholly uncontrollable reaction of the personality to some slight physical cause."

Chopin's temperamental explosions were certainly bad pedagogy, but we must always remember that for the better part of his mature years he was tubercular. Chopin was a teacher by compulsion and not by inclination. His great impulse was to create, but in order to do that he had to spend interminable hours with pupils, only a few of whom were inspiring. M. Cortot writes:

"All in all, Chopin's life as a teacher was drab and lusterless.

"With a few rare exceptions, his pupils were drawn from a class with no professional musical ambitions. Amateurs, whose curiosities were to be found in d'Hauser, could hardly be expected to enhance the reputation of their master as a teacher or to display that enthusiasm for his artistry that would carry the public with it. As compared to Kalkbrenner and Stamaty, Chopin cut very little ice as the leader of an Academy.

"Pianists were anxious to add to their technique by studying with a famous artist. Liszt kept the Altenburg at Weimar filled because of his great European reputation. No such stream of international virtuosi passed through Chopin's rooms in the Rue Tronchet or his little house in the Square d'Orléans.

"So far as a career as professional pianist is concerned, a very short list covers all of Chopin's pupils who were destined to leave any trace of their existence.

"The most remarkable of these and the only one to give promise of a spectacular career was Charles Filtsch who died at Verrieres in 1845, aged fifteen. Liszt heard this young boy, and remarked to de Lenz who tells the story 'When that child starts touring I shall shut up shop.'

"Chopin did sometimes have to spend the best part of the day seated at the piano beside the young heirs of the aristocratic, moneyed families who formed the greater part of his clientele. Again, how inappropriate the word 'clientele' seems when used in connection with Chopin!

"Nevertheless, he corrected his pupils' faulty fingering, and was careful to point out any incorrect method of positioning the hands on the keyboard.

"With difficulty beneath a strained politeness, he disguised the tortures he endured. Every wrong note was like a knife thrust.

"Hours devoted to efforts he knew to be valueless. Wasted hours spent in an atmosphere of bored resignation. This, added to his day-to-day difficulty in dealing with an existence already threatened by an incurable disease, must have been a heavy burden.

"Hours denied to the outpourings of his genius, hours sacrificed on the altar of necessity.

"Publishers stole the copyright of his works without hesitation, paid him a miserable price for them, and made enormous profits for themselves. Five hundred francs for one of the Ballades or Polonaises, a thousand francs for the Preludes—sums that didn't pay for his cab fares, his daily pair of clean white gloves, still less his constant generosity in discreetly helping his more unfortunate compatriots.

"He had no choice, therefore, but to endure the drudgery of teaching for a living.

"The price we know was twenty-four francs an hour and the hour was generally prolonged, without charge, in the case of promising pupils."

After discussing "Chopin's Works in the Light of His Correspondence"—"Chopin's Debt to France" and "Chopin's Concerts" in highly interesting fashion, the author passes to what your reviewer deems the most momentous chapter in the book, "He Was Not Like Other Men," in which he delineates certain influences which made Chopin such a distinctive personality. For instance, he writes of the great impression of Chopin's mother upon his career.

"To quote George Sand whose remark perhaps holds some trace of secret bitterness 'his mother was the only woman Chopin ever loved.' She seems to have been gifted not only with all the domestic virtues but also with a most attractive quality of affability, the gentle glow of which affected everyone around her.

"She was the daughter of a country squire—a fact which Chopin was particularly proud of—although he only mentioned it occasionally. She was also a most devout Catholic, but by means of some poetic detour of the imagination, which for her held not the slightest hint of heresy, she also held a superstitious belief in the power of popular legends to enchant. This cannot have failed to leave an indelible mark on the sensitive mind of the future composer of the Ballades; it certainly played an important part in his spiritual growth. Although his religious beliefs did not at any time precipitate that mystical crisis which is familiar to many young people, one would have expected it from an impressionable nature such as his.

"His mother's example gave him a lifelong respect for religious dogma, but even when the circumstances of his emotional life might have been expected to encourage it, he never felt sufficient confidence or eagerness to call this respect a convinced belief.

"He was not an atheist; his attitude was rather one of indifference. For him communication with the divine spirit was through his music and by virtue of aspirations quite independent of redemption by confession. This impression is confirmed by the purport of a confession which, two days before his death, Chopin made to a Polish priest, who left a highly questionable account of it.

"From the cradle on he burst into sobs whenever his mother endeavored to sing him to sleep by humming one of the Mazovian songs, whose haunting melancholy was later to pervade the melodic substance of all his work. It was the same if his father attempted to recapture the country songs on the flute, which he remembered from his childhood days in far-off Lorraine. Legend has it that Chopin gave way to uncontrollable childish rage and deliberately broke the fragile instrument, which had unwisely been given him to play with.

"It took a little while for his parents to realize that far from being a sign of utter distaste, his abnormal reactions were in fact determined by a sense of hearing so acute that he was moved to tears where less receptive children would probably have been content to drift into sleep."

Chopin's many love affairs brought him little joy and much anguish. The eight years with the mannish friend George Sand are skillfully etched by M. Cortot. Both Chopin with his neurasthenic sensitivity and George Sand with her masculine, domineering complex, were temperamentally abnormal. To George Sand, Chopin as well as the author de Musset, were part of her scheme to attract publicity for her own undertakings. At one moment we find her saying "Chopin is dying of the insane affection he has for me," while later she refers to him as "her dear corpse," and acts as his nurse.

Chopin taught virtually to the end of his life. He continued his teaching giving many lessons while lying upon his bed. After leaving George Sand he even contemplated coming to the United States. Out of gratitude to his devoted wealthy Scotch pupil, Miss Jane Stirling, he was induced to make an ill fated trip to Scotland. When he returned to Paris in an almost helpless condition, Miss Stirling, who had asked him to marry her, sent him 25,000 francs to keep him from privations in his last days.

The final section of M. Cortot's volume is devoted to reference material: a fine bibliography and a remarkable discography* listing an unusually large number of recordings of Chopin's works by famous pianists. Also, there are no recordings of Chopin's own performances, more's the pity. All in all, M. Cortot's book will bring the readers closer to Chopin. It should be in the possession of every advanced student of the piano.

(Etude desires to thank the Abelard Press, Inc., for permission to use the foregoing extracts from "In Search of Chopin.")

Abelard Press, Inc. $3.50

* a catalog of recordings.

WHAT IS RUBATO?

by Elbert A. Watson

LISZT once said that no one could define or describe rubato without illustrations at the keyboard. The novice who affects rubato without instruction, usually succeeds in destroying the natural rhythm. Musical structure is like a clock. It never stops ticking regularly unless it is purposely changed by expression marks presto, allegretto, andante, lento or by "hold" signs. Chopin used to say (and who knew more about rubato than Chopin) that in rubato the left hand was like a maître de chapelle (concert master) who kept the measure while the right hand made the variations in tempo to suit the mood of the composer. When the rubato stole the time in one measure the left hand had to make up for the theft in succeeding measures.

Let's Make Our Students Want *to Practice*

Here are practical suggestions from a busy teacher concerning an ever-present problem.

by FLORENCE M. PORTER

HOW CAN we get students to practice? That's what we all want to know, teachers, parents and students.

Teachers strive to make students want to practice by using incentives appealing to the student's age and interest, for the student's success is the teacher's success. Parents help, because the child's success is what they live for. The student makes himself practice, because he wants to play with the least effort in the least time, and he practices in direct ratio to the immediate pleasure and satisfaction he gets from the music.

Give students what they like and they will practice. The wise teacher studies her students individually, planning music, methods of presentation and practice incentives which appeal to each personality.

"What would he like," she wonders, as she looks over the array of attractive books and music for all ages and every IQ.

The teacher cuts out the chance of guessing wrong by discussing the child's background and activities with the parent. They know whether the child works better by being coddled, led or pushed. One parent says, "Step on Gary or he won't work at all." Another says, "I just can't have any pressure put upon Willie."

Students can do their part towards getting practicing done by taking personal responsibility themselves. They can co-operate with teacher and parent by making schedules and keeping them. Practice records are evidence of schedules kept.

In this day when "doing what comes naturally" is the rule, people with the best intentions have a fight to make themselves practice.

What can the teacher do to make students want to practice? She can have a bag full of tricks attractive to students of all ages, sexes, temperaments, personalities and IQ's.

She is not dealing with those born musicians like little Don, whose every moment at the piano has been a joy from the time he could press down one key, listening in rapture to the rich tone. He gets up with the sun and is at the piano first thing in the morning and last thing at night. Students like Don don't need practice incentives.

More often the teacher has to deal with the comic book fans, Johnny and Sue, of average talent, little interest in music, averse to work, but full of play. She must appeal to their basic instincts, the universal human emotional needs for recognition, response and companionship. These give a solid, logical foundation to build upon.

Above all Sue wants to feel important, she wants acceptance of her personal worth, by family and friends. She needs incentives to practice that give her pride in accomplishment and a "chance to shine." At her first lesson Sue learns a "piece" of eight measures and plays that night for Papa. Bursting with importance she decides music is fun.

That is the way we want to keep it. For the next lesson she arrives early. She begins to envy older students their elaborate pieces, and so competition becomes an incentive.

Sue's admiration can have a double effect. She compliments others upon their playing, giving them a valued incentive to practice. They soak up compliments the way a flower soaks up sunshine. The result for Sue and for those she admires is *growth*.

Then there is Clare who practices hours, motivated by his pride in accomplishment. He wants to be the student with the longest repertoire. He wants his name at the top of the studio bulletin board, so his memorized pieces grow.

Clare's teacher gives monthly musicales at which only those who play well can perform. Clare works hard for this honor and aspires to playing the difficult pieces he hears his friends perform. Thus Clare has a double incentive to build a repertoire and entertain company.

Johnny's teacher allows him to choose a piece for himself occasionally. The one he chooses may be too difficult for him, but he practices twice as hard in defense of his own choice. He learns chords to accompany his own melodies and popular tunes. If we get them to practice, it must be fun and we include music of interest to a child, even cowboy songs.

Adult music is no more suitable for children than adult clothes! Letting the child select what he wants to do makes music fun. Having fun is the strongest reason for practice.

When students discuss their hopes and dreams with their teacher, she plans accordingly. Shirley hopes someday to play the church organ. Her teacher lets her play Sunday School pieces from Ada Richter's "My Own Hymn Book." She plays while the other children sing. Students going into church music need sight reading and ability to harmonize simple tunes at sight. Shirley soon acquires both skills.

Something new at every lesson keeps Bouncing Billy at the piano. The more pieces he "has going" the longer he practices. When he gets tired of one he plays another instead of stopping. Billy's teacher has learned that he practices more when promised sheet music for every ten pages finished in his book. She has also learned that it is easy and fun, it gets done since the books go faster, new ones come oftener and Billy's interest runs on ahead.

Billy also likes pieces he can sing to relieve the monotony of counting. It's more fun. Words are not necessary for he "sings through his fingers" making "breathing places" after phrases. The "Boy's Own Book" furnishes *(Continued on Page [illegible])*

Some teachers find it difficult to combine modern business methods with their professions. Here is sound, practical advice which will go far to help

Make Teaching a Business

by ERNEST WEIDNER

WHETHER you are willing to admit it or not, a professional teacher must, out of sheer necessity, be a business man or woman. The glories of the profession, the good will of the students and their parents and the joys of true accomplishment all have been written up and glorified with considerate and elaborate treatment many times over. But, as suggested above, there is another side to this great profession, a side which is frequently overlooked by a great majority of good teachers.

If teaching is your business you know without any doubt that the number of students attending your classes and the private lessons you give in the course of a week materially affect the food on your table, the clothes on your back and ultimately determine whether or not you have a bank account. The number of students on your weekly schedule sets the standard of your income . . . or lack of it, and may even force a decision on your part to give up the profession entirely.

In the eyes of this seemingly cold, calculating and mercenary world, our real successes are too often measured by the size of our checkbooks. Within our hearts we, as teachers, know that this is not the proper standard of measurement. But we also know that a starving success does not present a pretty picture. So regardless of our intentions (which we should keep high at all times) we must of necessity turn our minds to the business of earning a living through our profession. There are countless thousands of teachers who need help along these lines if they are going to remain in the profession and not give up in disgust and despair.

The colorful but lamentable days of the demure little music teacher with pince-nez glasses and brief case gripped tightly in bone hands as he hurries along to his next pupil are over. If a teacher expects to make the grade today and remain in his chosen field, he must be an aggressive business man as well as a teacher. Everything in the world is becoming highly complicated, the music profession along with everything else. And no matter how much we lament this fact, it must be recognized nevertheless. Unless a teacher adapts himself to these changing times he will find himself pushed to the outer fringes of the profession by the more aggressive teachers in his locality.

During lectures and discussions with teachers of many types of musical instruments, I have been repeatedly surprised by the lack of fundamental business ability among them. This is true not only of teachers in the smaller towns but of the studio teachers in large cities as well. I have talked with instructors who knew their work inside out and from the bottom upward, highly competent people in their field who suffered with deplorably small classes and a pitifully insignificant income. And an investigation in the areas where these teachers conducted their classes showed that the student potential in the area was rated excellent. On our student rating chart an area is classed as excellent only when a survey shows one hundred and fifty pupils per teacher willing to take lessons and actually wanting to do so. When this was explained to the teachers in these localities they sadly admitted that they did not know of any successful method of getting more students for their classes. This is not the teacher's fault. A teacher is just what the word implies, an instructor and a specialist in his own field of endeavor. But the growing complication of various types of work has put increasing demands upon individuals in many professions. And, sad to say, there has been little actual advice and help given to the average teacher along the lines mentioned above, either in print or in actual classes.

It is our purpose to present here a solid campaign designed to help increase the class enrollments and to aid in holding the students once they start taking lessons. If perseverance is part of your personality and you attain the measure of success which other teachers experimenting with this campaign have enjoyed, then you will shortly find that your income is not limited as before by the number of your pupils . . . but rather limited now by the time you have to devote to them.

A successful teacher of music . . . successful pedagogically as well as financially . . . must be a veritable Dr. Jekyl and Mr. Hyde. He or she must be the kind, understanding, patient Dr. Jekyl during his contact with his students, but he must assume the role of Mr. Hyde, or better still, Mr. Scrooge when it comes to business. The ability to separate these personalities, to assign each its proper place and time, will determine to a great measure the success or failure of the teacher.

To start drawing students to his classes a teacher need not have unlimited capital. A small investment plus perseverance and patience are his most valuable assets. In most every town or city there is a great undeveloped potential of students, but the teacher must know how to reach it.

There is one great golden key to the successful enlarging of your classes. This might be easily summed up in one hyphenated word . . . "Publicity-Advertising." It is your only key. Handled properly your "publicity-advertising" will produce all that you long for as far as students are concerned. From then on, it is up to your own teaching ability.

There are countless inexpensive but profitable ways in which to advertise. Several of the more important ones are here outlined. All have been tried and proven many times by other teachers. *(Continued on Page 56)*

QUESTIONS AND *ANSWERS*

Conducted by KARL W. GEHRKENS, Music Editor Webster's New International Dictionary, assisted by Prof. Robert A. Melcher Oberlin College

THIS SINGER HAS TROUBLE WITH HER BREATHING

I have studied singing for about six months with a good teacher, but I have a great deal of trouble with my breathing, especially when I try to sing long phrases. Sometimes I get so discouraged that I have no desire to practice, but if I stop brooding I soon feel like practicing again. How much should a singer practice? I have been doing about four hours a day—is that about right?

E. S. Michigan

My first advice is that you give yourself a little more time before you expect to do all the things with your voice that you would like to do. Many singers still have the same difficulties that you complain about even after they study for a number of years, and one of the secrets of success in singing as in other activities is to persist even in the face of obstacles.

In the second place I suggest that you cultivate what is called controlled relaxation. Your upper body must be relaxed and yet it must not be entirely limp, so try to stand or sit with what is called "an easily erect posture." I advise you also not to try such long phrases at first. Start with short phrases which you are able to finish perfectly, then try longer ones, and so on.

Finally, I urge you not to practice for so many hours a day at first. If you have four hours a day, practice singing for ten or fifteen minutes, then practice accompaniments or other piano material for half an hour. Then ten or fifteen minutes more of singing. After this take a walk or do something entirely different then spend another hour in the same way. A singer ought to be a musician too, and the work in piano practice will help at this point. But if it still doesn't use up all your time, then take some harmony lessons and spend an hour a day at studying this fascinating subject. Above all, don't get discouraged if you don't succeed at once. The path to success in music is a long and difficult one, and you must have both courage and persistence if you are to win the prize. K. G.

WHAT IS VISUALIZATION MEANT?

Please answer the following questions: (1) What is memory of music through visualization? (2) How can such memory be acquired? (3) Is it difficult to memorize music by this method?

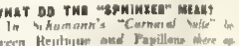
M. S. Illinois

Memorizing music through visualization refers to remembering how the music looks on the printed page. Instead of answering your questions specifically I will tell you that most artists use a combination of auditory visual, and kinesthetic memory. In other words they remember how the music sounds, how it looks on paper, and how it feels in the muscles when one is performing it. So visual memory has a certain value but it is not to be thought of as an exclusive method as you seem to think.

To acquire visual memory I suggest that you begin by closing your eyes and try to remember exactly how the first measure of a very simple melody looks. Now glance at the score and decide whether or not what you saw in your imagination corresponds with what is actually printed. If it does not, then look hard at the page for a moment, close your eyes again and try to see in your "mind's eye" what is printed on the page. Keep this up, going on, of course, to more and more of the melody—then to more and more complex material. But vary the process by trying also to remember how the music sounds in your inner ear and how it feels in your hands and arms as you play it. Test your memory often by writing out a passage or even an entire composition without looking at the notes, then compare what you have written with the original. If you can write down on staff paper a composition that you expect to play from memory, there is but little danger that you will forget it while performing. K. G.

WHAT DO THE "SPHINXES" MEAN?

In Schumann's "Carnival Suite" between Replique and Papillons there appear the following strange notes, marked "Sphinxes."



What do they mean?

M. S. Illinois

Schumann's *Carnival*, a collection of short piano pieces describing various scenes and characters at a masked ball, bears the subtitle, "Scenes mignonnes sur quatre notes," that is, "Little scenes on four notes." These notes appear in three different arrangements, and are ingeniously used as the beginnings of most of the pieces. In the first half of the collection the notes are A, E-flat, C, and B which pitches are represented in German alphabetical letters by A, S, (Es), C, and H. In the second half they are A-flat, C, and B which pitches are represented in German alphabetical letters by As, C, and H. In *Sphinxes* and *Lettres dansantes* they also appear in the arrangement of E-flat, C, B, and A (Es, C, H, A). The first of the arrangements (A, S, C, H) spells the name of a village in Bohemia where a lady friend of Schumann's lived; the second arrangement (As, C, H) is simply another arrangement of A, S, C, H but giving different musical pitches, and the third arrangement (Es, C, H, A) represents the only letters in Schumann's name that can be represented in musical pitches. Es (E-flat) being used for S.

One authority says that these strange notes represent a conversation between Schumann and his lady-friend. Whether or not this is true, the real interest in the *Sphinxes* lies in the literary suggestion of the letters rather than in their musical value. For this reason they are usually not performed. So far as I know Schumann left no directions as to whether or not they should be played, but the very fact that the composer wrote these few notes in strange notation and gave them the title he did, leads many authorities to feel that he meant them to be like the sphinxes, enigmatic and silent.

R. M.

* In German E-flat is called Es. What is called As, B-natural is called H and B-flat is called B.

PLAY YOUR BASSES

It was Ch. M. Widor, the great musician and organist, who said "the pianists do not play enough basses." And how right he was! It is a constant experience, when listening to students, to feel that deficiency at the base of the harmonic texture. Chords or arpeggios forming the left hand accompaniment are lacking the proper support from underneath. It is like a house without a foundation if such a thing could ever exist. In the case of a broken chord the pedal is often depressed too late and that supporting bass note is entirely left out, which ruins the harmony. When this is repeated it creates an impression of lop-sided top heavy playing. This is also noticeable when listening to pianists and orchestral performances in records or over the air. Of course conductors and virtuosi play in their normal way and in the latter case it would be difficult for them to do otherwise because of their audience but just the same most of the "pianissimo" basses are lost.

When auditioning students I find a number whose playing can be improved immediately and considerably by making them conscious of the above. It is not a question of long practice, and just a little concentration will do the trick. So let's abide by Widor's wisdom and heed his advice "Play more basses."

MY MUSIC RECORD

This is the title of a new publication by Eula Ashwaith Lindfors which comes as a boon and a blessing to the teaching profession. Everyone knows how difficult it is to keep an accurate record of each student's work, to keep the parents constantly informed of the progress made, to out line practice schedules from week to week so there will be no misunderstandings nor alibis. Verbal recommendations are so easily forgotten, and loose sheets of paper so often misplaced, or lost.

This little book which serves for lesson assignment and report will be of great help, for it will save time by organizing and systematizing the lesson period, written instructions, practice schedule, rating of each subject, and general reports for the parents information. Such a permanent record of all work covered during the year—including the student's application, parallel activities and scorings received—will be of great assistance to all concerned, and its account of every lesson given, or missed, will eliminate tedious bookkeeping.

There is also a Foreword to the Parent or Guardian which will do much toward establishing or maintaining friendly relationship and cooperation, and one more reason why the booklet should be recommended as an invaluable and which ought to find its place in every piano studio.

THE UNDERSTANDING TEACHER

Such is the title of a Paraphrase of I Corinthians 13—1-13 communicated by Esther Reanick of Birmingham, Ala. Although it proved impossible to secure any information about the personality or whereabouts of author E. B. Reynolds, we pay a high tribute to him for the lofty, inspiring lines which follow.

"Though I teach with skill
Of the finest teachers
And have not understanding
I am become only a clever speaker and
charming entertainer
And though I understand all techniques
and all methods
And though I have much training,
So that I feel competent
But have no understanding of the way my
pupils think
It is not enough.

And if I spend many hours in lesson
preparation
And become tense and nervous with the
strain,
But have no understanding
Of the personal problems of my pupils
It still is not enough.

The understanding teacher is very patient,
very kind
Is not shocked when young people
Bring him their confidences
Does not gossip. Is not easily discouraged.
Does not behave in ways that are unworthy
But is at all times a living example to his
students
Of the good way of life of which he speaks.
Understanding never fails.
But whether there be materials, they shall
become obsolete
Whether there be techniques, they shall be
abandoned,
For we know only a little,
And can pass on to our children only a
little
But when we have understanding
Then all our efforts will become creative
And our influence will live forever
In the lives of our pupils.
When I was a child, I spoke with immaturity
My emotions were uncontrolled,
And I behaved childishly,
But now that I am an adult,
I must face life as it is
With courage and understanding
And now abideth skill, devotion, understanding.
These three
And the greatest of these is understanding."

CONCERT PIANISTS?

When reading some local or regional publications one is astonished at the quantity of ads, blurbs, and captions exalting the merits of self-denominated concert pianists, teachers of teachers, etc. While in some instances the contention is justified, it stands to reason that in the majority of cases the evidence on which it is based is rather flimsy: a debut recital in the home town or a paper gathered from the files of the music library and delivered before the friendly audience of the local music club, hardly suffice to make such claims legitimate. I am convinced that a little patience and discretion would better serve the interests of those concerned, and it calls to my mind the delightful story of the barbers on the main street of a Spanish town. When one of them hung the sign "Finest barber in town," his rival promptly replied with "Finest barber in the world." A third competitor appeared, however, and he met the challenge with a modest "Finest barber on this street."

He got the humorous! THE END

TEACHER'S ROUNDTABLE

MAURICE DUMESNIL, *Mus. Doc., gives advice about self-advertising, playing more bass, and other matters*

Were you ever playing the organ when something went wrong with the mechanism? Here's timely advice on what to do

In Case of Emergency

by ALEXANDER McCURDY

EVERY so often the Associated Press carries an account of how a musical performer has been confronted by a sudden emergency and by means of skill and quick thinking has saved the day.

Such an occasion was when the violinist Isaac Stern was playing the Brahms Concerto with the Boston Symphony Orchestra, under the direction of the late Serge Koussevitzky.

In the middle of the first movement, Stern was disconcerted to have all four strings of his instrument break, one after the other. Restringing a violin takes time so Stern asked one of the orchestra violinists to hand him his fiddle.

"It's a cheese-box!" whispered the agitated violinist.

"That's all right," Stern whispered back. "Let me have it."

And he finished the concerto. Afterward Stern commented ruefully:

"It was a cheese-box, all right."

A story the late Josef Lhevinne loved to tell was of arriving for a two-piano concert with his wife, Rosina, and finding both their pianos had arrived minus one leg. Hasty experimentation proved that a pair of old-fashioned Singer sewing machines were just the right height to fit under the pianos, and that is how they played the concert.

Other pianists have managed to finish a concert when a leg of the piano gave way or the pedals dropped off. Violinists have played in rainstorms at summer outdoor concerts with their violins half full of water.

Readers marvel at such things, not knowing that, the previous Sunday, the organist of their church may have gotten through the service on two or three stops, no pedals and no pistons, with 99 percent of his hearers non the wiser.

The modern pipe-organ is a fantastically complex instrument. Its hundreds of pipes, electrical contacts and moving parts of all kinds are each a potential source of trouble. The marvel is not that they sometimes break down, but that on the whole they function as well as they do.

Even the finest instruments, however, can unexpectedly get out of order. The great English organist Edwin H. Lemare was once playing a recital on a superb Canadian organ. His first piece was the A Minor Prelude and Fugue of Bach. He was aghast to discover that the A above Middle C, about which the whole piece revolves, was silent.

Lemare solved the difficulty by going straight through the work silent note or not. If you will play this piece with the A above middle C omitted, I think you will agree that it sounds bizarre to the extreme.

Fortunately for Lemare, an organ expert in the audience realized what was the matter and repaired the faulty A before the school continued.

At a convention of organists in Buffalo, Harold Gleason of the Eastman School was playing a recital in the midst of which the organ developed a cipher so loud and obtrusive that there was nothing to do but stop playing. Some delegates to the convention included organ builders as well as organists, the cipher was corrected without difficulty.

In addition to notes which sound when they shouldn't and notes which don't sound when they should, many other things can happen to the mechanism of an organ. Reeds jump off pitch, sliders fall down, stoppers become loose in Boardoo pipes and so on. Organs can be the most obstreperous of instruments when they want to be.

The best remedy for this situation is never to have a service unless there is an organ builder present. This is done at the Salt Lake City Tabernacle, where a crew of organ experts is on duty at all times. There are men working every day on Wanamaker organ in Philadelphia, the instrument in the Atlantic City Auditorium and on other famous installations throughout the country.

Churches in metropolitan areas which are unable or unwilling to engage a full-time technician may nevertheless guard against breakdowns by having the organ serviced at weekly, bi-weekly or monthly intervals. Even a semi-annual or annual overhauling is a good deal better than none.

On the other hand, there are churches located in parts of the country where organ builders are scarce or nonexistent, which can obtain the services of an expert only with great difficulty and expense. Many instruments exist which have not been serviced since the day the installation was completed. It is a minor miracle that these instruments should play at all, but somehow, after a fashion, they do.

In a situation of this sort, with builders hard to find and with haphazard maintenance or none, there will be times when the organist is thrown upon his own resources. It is unlikely that someone in the congregation will know as much about organ construction as he does. A parishioner deft at grinding valves or performing a pre-natal tonsilectomy may be helpful before a cipher on the Great trumpet.

The prudent organist therefore is wise to anticipate some of the things which can happen to the instrument and learn what to do about them when they occur.

(Continued next month)

New Style Bowing Superior to Old Style

by HAROLD BERKLEY

SOME controversies never die—never even fade away. Judging from letters that have come to me in recent months and talks I have had with teachers and students, it would seem that there is a revival of the controversy over the old German school of bowing and the modern, so-called Russian school. Furthermore, it seems that quite a number of teachers have reverted to teaching the German method. And this despite the example set by nearly every first-class violinist of the present day.

Tradition dies hard. This is perhaps just as well, for at its best it can be a guiding and ennobling influence; on the other hand, it can often be an impeding force that must be done away with as soon as possible. The tradition with regard to the German school of bowing is in many ways a case in point.

This school owed its inception to the physical and technical peculiarities of Joseph Joachim. In the classic style of playing he was the greatest violinist of his time, one of the greatest of all time, and whatever he said or did was law to his disciples. His arms were unusually long, so that when he was playing at the point of the bow his right arm was little more than half straightened. This peculiarity enabled him to hold the bow in a highly individual fashion: the first (index) finger was pressed on the bow-stick with its under surface at the joint between the second and third phalanges (counting from the hand); the under surface of the little finger rested on the stick, thus bringing all the fingers at a right angle to the bow. The four fingers were pressed together rather closely.

As Joachim attained fame, this way of holding the bow became a law for all German teachers of the violin and for many in other countries and their pupils had to submit to it regardless of whether their arms were long or short. One can only surmise the number of real talents that were ruined by this strict adherence to a custom rule, for it is a physical impossibility for a short armed player to hold the bow in this way and produce a round full tone in the upper third of the bow.

Another requirement of the German school was that the right elbow be held close to the body. Many teachers insisted that their pupils practice with a book held between the body and the elbow. Any independent movement of the upper arm was banned. In order to play at the frog of the bow the wrist had to be raised until the forearm was in an almost vertical position, and the wrist joint itself so immoderately advanced that the hand was at right angles to the forearm. This advanced position of the wrist had to be taken in order to keep the bow parallel to the bridge, but there is no getting away from the fact that it interfered greatly with real flexibility in the wrist joint.

To hold the right elbow against the body when the hand is being used is physically unnatural. That is undeniable. Anyone who did so in everyday life would be considered somewhat lacking, to say the least! Even in so simple a motion as shaking hands the elbow swings free of the body. Why then, should the low elbow have been thought essential to good violin playing? There is no answer. But it was decreed as part of the Law and the injunction had to be obeyed.

I have read many books on the German school of violin playing, hoping to find reasons for the physically unnatural way of holding the bow and the still more unnatural low held elbow. But no reasons were to be found. The hold of the bow and the position of the elbow were arbitrarily described as things that must be done, and the matter left at that. It was the Law.

The words "physically unnatural" were used in describing the German way of bowing. They were used with intention to call attention to the fundamental difference between the old school and the new, for the great merit of the modern (Russian) method is that it permits the arm, hand, and fingers to move naturally and easily in all required directions.

The Russian method is so-called because it is used by almost all the Russian violinists of the present day, most of them pupils of the late Leopold Auer. It could, perhaps, be just as well called the Polish method, for contemporary evidence (including drawings) gives us strong reason to believe that Wieniawski held and used his bow in the modern manner. His "unorthodox" technique in addition to his highly subjective interpretative style probably explains why he was rather coolly received by German musicians. But there can be little doubt that he was the father of the modern method of bowing.

In a few words, the modern way of holding the bow is as follows: the outer side (not the lower surface) of the first finger is in contact with the stick at the second joint, while the second and third phalanges of the finger are wrapped firmly around the stick. There is only enough space between the fingers to allow ease of movement at the change of bow. The little finger rests on the stick with its tip, only when the lower half of the bow is being used, while the second and third fingers are folded round the stick in the position determined by the outside fingers. This hold of the bow allows playing at the point with the utmost ease, for when this part of the bow is in use the fingers are at an angle of about forty-five degrees to the stick—surely a much more natural shaping of the hand than the ninety-degree angle of the German school.

Carl Flesch, in "The Art of Violin Playing," suggests an interesting experiment with regard to the hold of the bow. In brief, it runs thus: Press the thumb (without the bow) firmly against the under surface of the first finger at the first joint; then press it equally firmly against the outer side of the finger at the second joint. A minute or two of experiment will prove that the physical energy required to maintain a firm pressure in the first instance is at least twice that required in the second instance. From which it follows that the amount of energy needed to (Continued on Page 51)

Chopin's *Nocturne in B-flat Minor*

Opus 9, No. 1

A MASTER LESSON

by GUY MAIER

THE SECOND of Chopin's first three Nocturnes, Opus 9—the familiar one in E-flat major—might well be called "Love's Happiness" and I often think of the tragic first one in B-flat minor (in this month's Etude) as "Love's Heartbreak." Both nocturnes are excellent examples of Chopin's early coloratura style. In its ecstasy the E-flat major's song soars three times in lark-like variations over its confident bass pulse, while the heartbroken theme of the B-flat minor nocturne melts into hopeless tear variations (measures 3-4, 9-12, 71-76) over dark left hand waves. By the time he composed these nocturnes Chopin had already suffered the bitter pangs of unfulfilled love and, for a man so young he had also sipped generously of its joys.

Like most Chopin nocturnes the bass pattern of the B-flat minor continues without interruption in slow perpetual movement right through to the end of the piece. So, after the passionate despair of the first section, do not interrupt the wave-swing of the left hand, but play the long D-flat interlude (m. 20-51) slightly faster (♩ = 104-108). In this D-flat section with its subdued, melting colors I like to think that Chopin dreamed of the perfect love . . . a love without dissonance or dissension. Be sure, here, to carry out Chopin's directions explicitly with the *pp*'s and *ppp*'s and gentle *rallentandos* and *stretto*s. Some pianists, thinking that this portion of the nocturne is too extended, cut out measures 40-47.

The wonderful section which follows (m. 52-67) is like an ineffably tender farewell . . . each "goodby" phrase to be played with more touching and yearning emotion. That haunting and persistent C-flat in m. 52-59 never resolves, but dissolves into the pure D-flat triad substance of m. 60-67. Let your left arm roll easily over the bass waves (high wrist!) and keep the damper pedal depressed just as long as possible. (I often hold it through from m. 52-67.) Diminish almost to inaudibility toward the end of this section, and then play the *fz* at m. 68 like a soft jolt. Here Chopin brings you back to grim reality . . . Life must go on, even though the heart be desolate.

After the portentous footfalls in m. 68-71 (slightly stress those bottom bass tones) the grief stricken theme returns. In m. 74 the tears suddenly pour out more desperately than ever.

The end of the nocturne is one of the most devastating moments in music. Three times the poet sighs:

Play each time more slowly and poignantly with those up rising tears (only in music it seems that tears may flow up!) to m. 82 delicately staccato . . . then play the first half of m. 83 very softly and slowly making a fermata ⌒ before the crushing *ff* heartbreak. Diminish darkly, and play very slowly at the end of m. 84 before you whisper those final B-flat major chords (with gentle inside sigh). Vibrate the last chord very slowly.

Where else in all music will you find a finish to match this?

More Study Details

In practicing to set the Nocturne's pace (♩ = 88-100) first play a measure or two of the left hand wave, then without interruption join the right hand's "lament for lost love" to it. If you sing this text with it as you play you will feel the melodic articulation and its activity and passivity.

Play richly with slight bow-arm (elbow) curves to the last "f". Play this "f" softly and linger over it, then fade out slowly. Don't worry about those artificial note groupings in m. 3-4: just play the right hand as sixteenth notes—two notes to each left hand eighth—excepting the last three notes of each measure. Make these into free, slow triplets. Watch out for those 22 tear dipped staccato tones in m. 4. Give convincing *f* and *p* contrast to the active and passive phrase shapes in m. 5-8. Fade slightly at the end of measure 8 and play the returning theme (m. 9) with quiet hopelessness. (Take plenty of time to play that grace note!) Crescendo to the middle and diminish to the end of the descending passage in m. 12, and play the three-against-two's evenly. As you approach the climax (m. 18) let each descending phrase-line in m. 16 and 17 curve down with lovely diminuendo. Ritard slightly at the end of m. 18, but play the left hand wave m. 19 *a tempo*.

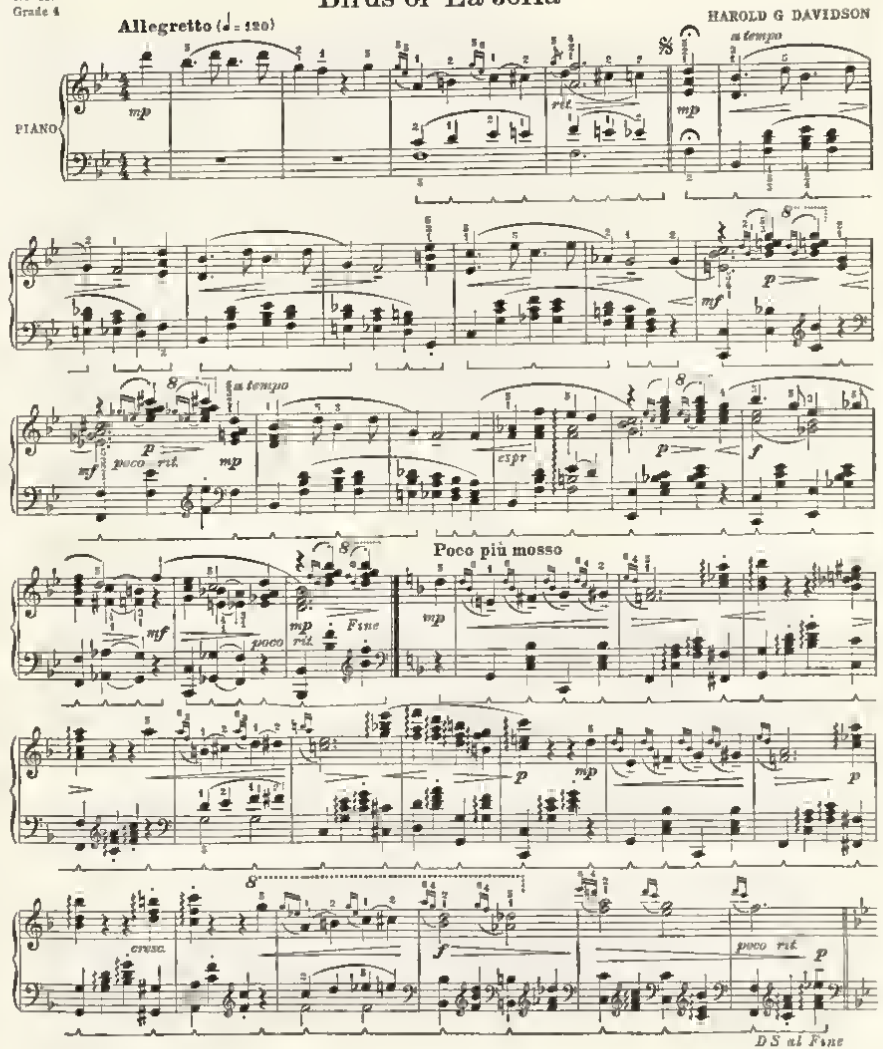
The following D-flat section is like a melody heard only in the deepest recesses of the heart. Play it in a long, smooth line without stressing any of its notes. (Ignore the indicated accents.) That D major (*ppp*) triad in m. 25 is a heavenly sonority. Linger lovingly over it.

Why do pianists and teachers shy away from this exquisite Nocturne? Is it because the subtle quality of its heart-rending grief eludes them? Or because its curious, sprawling form confuses them? Besides offering a perfect example of Chopin's *bel canto* style, the B-flat Nocturne gives the player much needed emotional relief and release. Nowadays young people, especially need this. How they love the nocturne when teachers help them to understand it, and show them how to master it! THE END

No 110-40006
Grade 4

Birds of La Jolla

HAROLD G DAVIDSON



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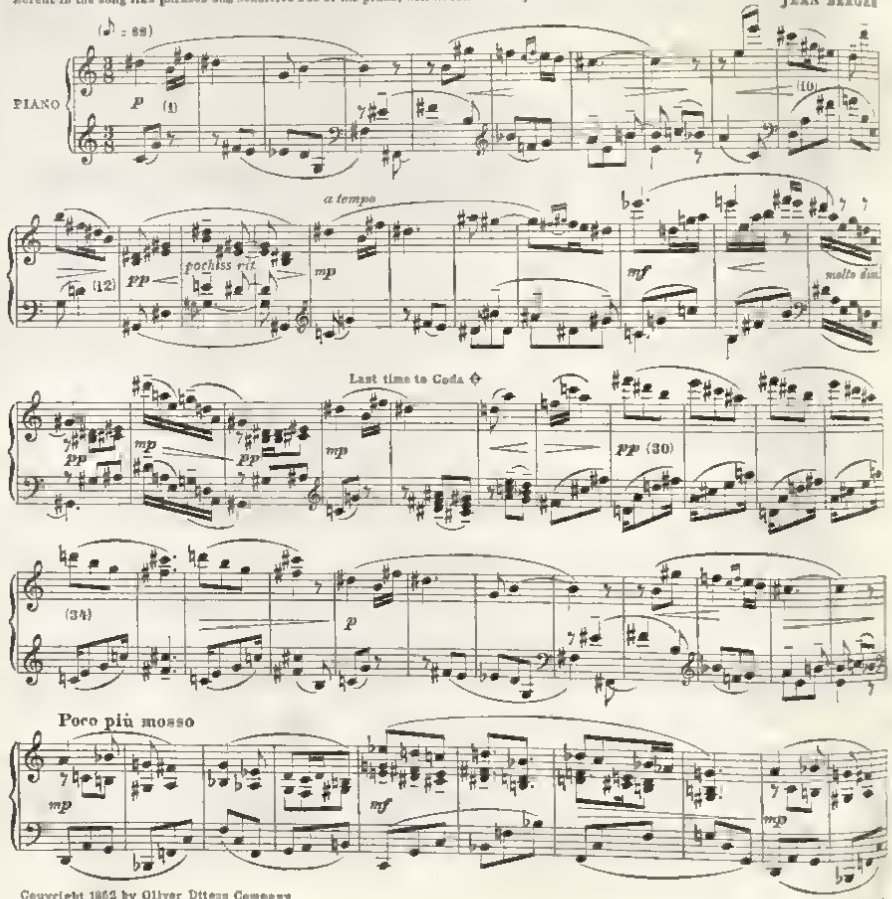
No. 180-41113

Andante

(from "Sonatina")

This lyric movement presents one chief problem to the pianist who is approaching contemporary music for the first time, namely, the element of dissonance. It has been generally considered that dissonance is the same as *unpleasant sound*. However, all chords in traditional music other than simple major and minor triads are dissonances in the technical sense—though hardly unpleasant. While in contemporary music major and minor triads also appear at times, they no longer necessarily have the same psychological effect of serenity or repose as they do in earlier music. Moreover, the dissonances used in much music written in these times are more prominant and more pungent. Observe the arpeggiated triads to bars 1, 10, 12, 30, and 34, different for each hand. This is known as *polytonality*, i.e., the mixture of two different triads. Once the ear has adjusted to the sound of this movement, the musical qualities inherent in the song like phrases and sensitive use of the piano, will become clearly felt. Grade 6

JEAN BERGER



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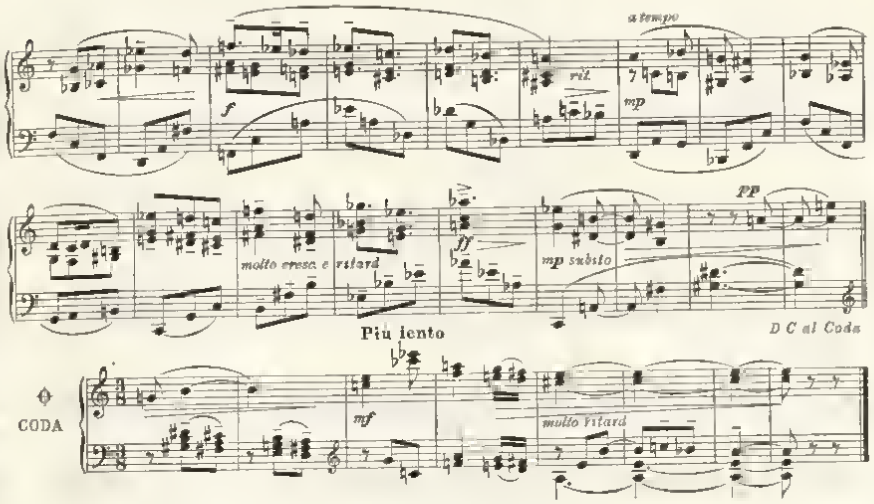
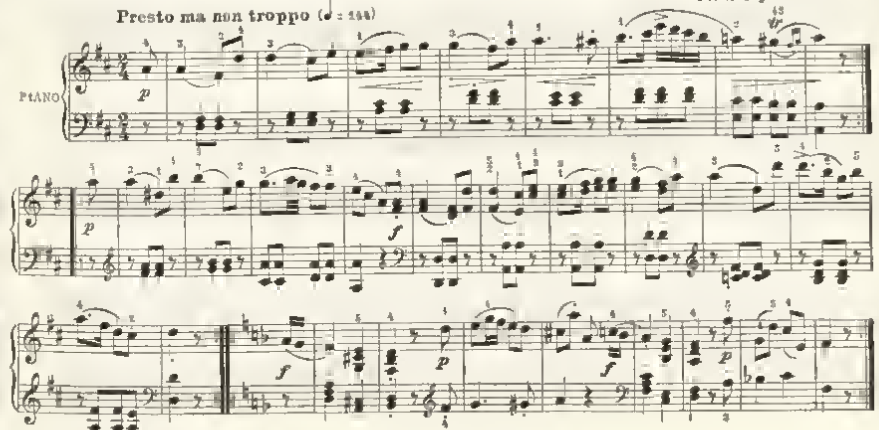


Finale

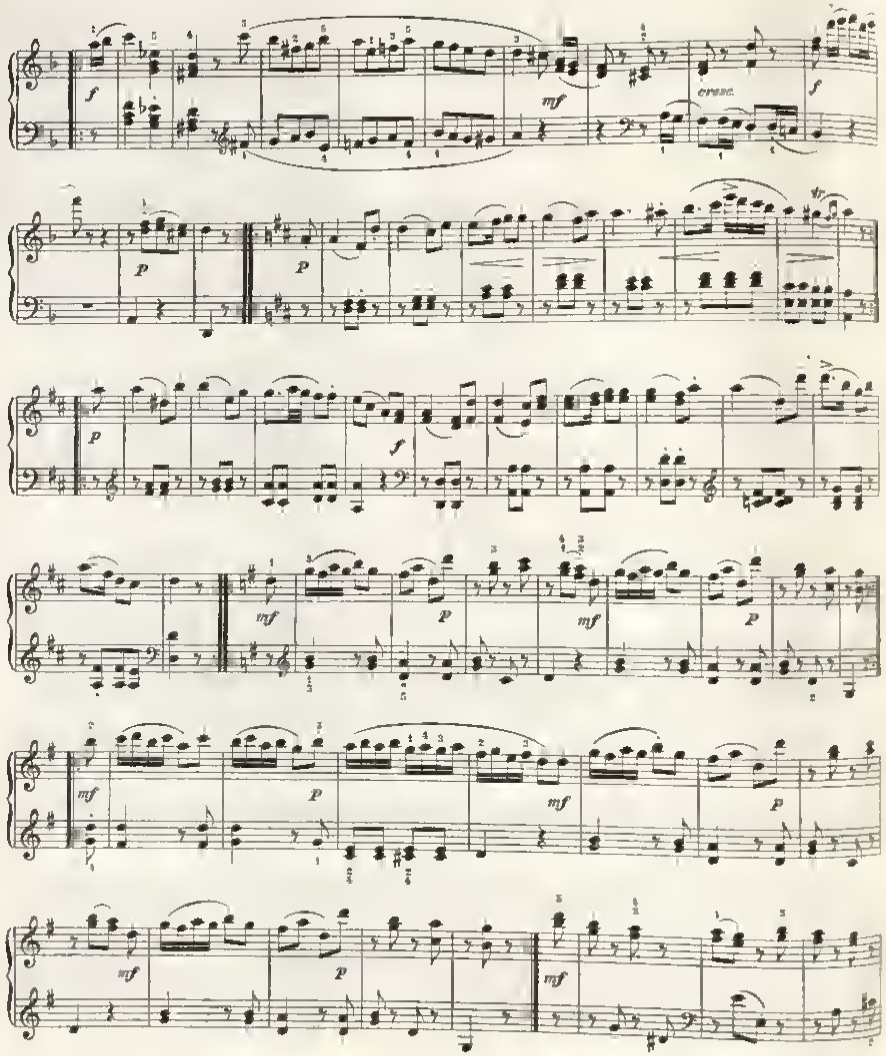
(from "Sonata in D", Cotta Edition, No 4)

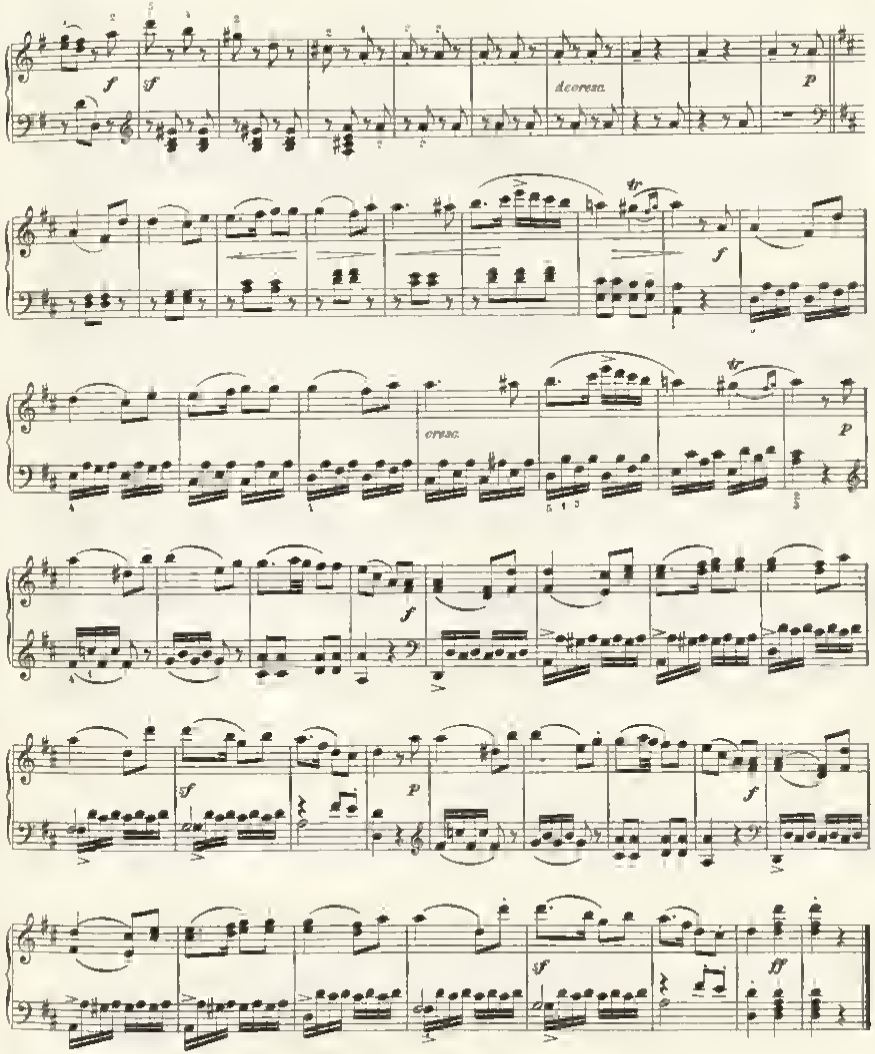
This month we celebrate the birth anniversary of Haydn, a simple man gifted with a joyous nature and a directness of musical utterance difficult to match. In this miniature *rondo-finale*, we find Haydn at his active best. Although there are, relatively speaking, not too many notes to play, each one commands attention. Observe the terraced dynamics—*f, p, f, p* etc. These are sharp contrasts and are not to be preceded or followed by crescendos or decrescendos. (Turn to page 3 for a biographical sketch.) Grade 4½

FRANZ JOSEF HAYDN



From "Sonatas for the Pianoforte", by F J Haydn [Prosser Collection, No 181]


f
mf
cresc.
f
p
p
p
f
mf
p
mf
p
mf
p
mf
p
mf
p
mf
p
mf

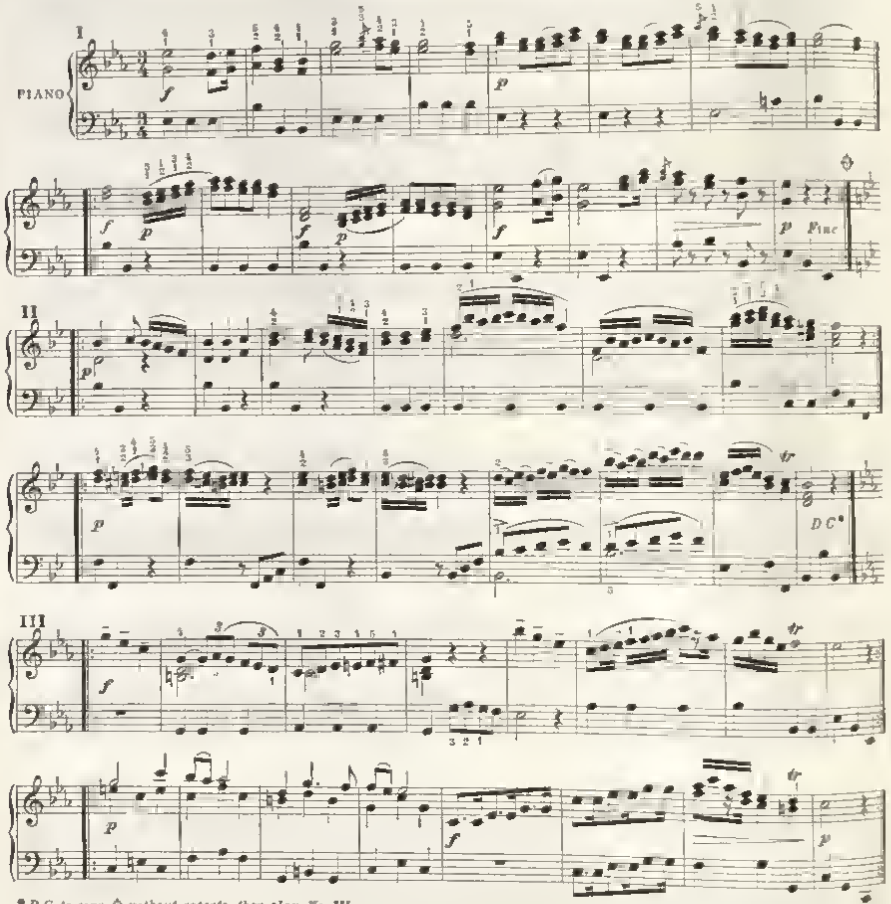

f
sf
decresc.
p
f
cresc.
p
f
sf
p
f
sf
ff

Minuetto

Rutini, who was born in Florence, Italy, in 1720, and died there in 1797, composed many works for the piano. He achieved fame in his lifetime, however, through his operas. This little minuet is courtly and dignified in character, and should be played in an exact tempo. The chief problem to overcome here is the proper execution of the rapid thirds. The answer obviously lies in good fingering and a smooth connection of successive thirds. Grade 3

GIO MARCO RUTINI

Transcribed and edited by G F Malipiero



*DC to sign ✧ without repeats, then play No III.

DC al Fine senza ripetizione

From "18th Century Italian Keyboard Music," arranged and edited by G F Malipiero [410 41023]

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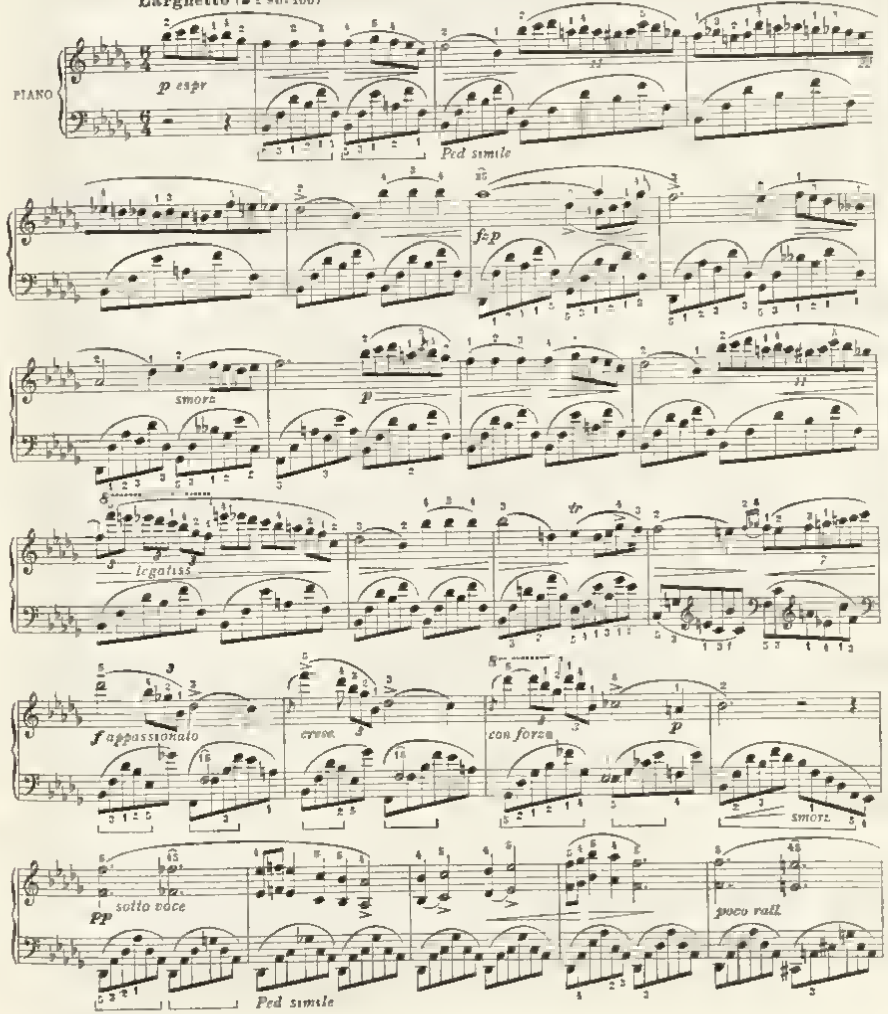
No 110-07162

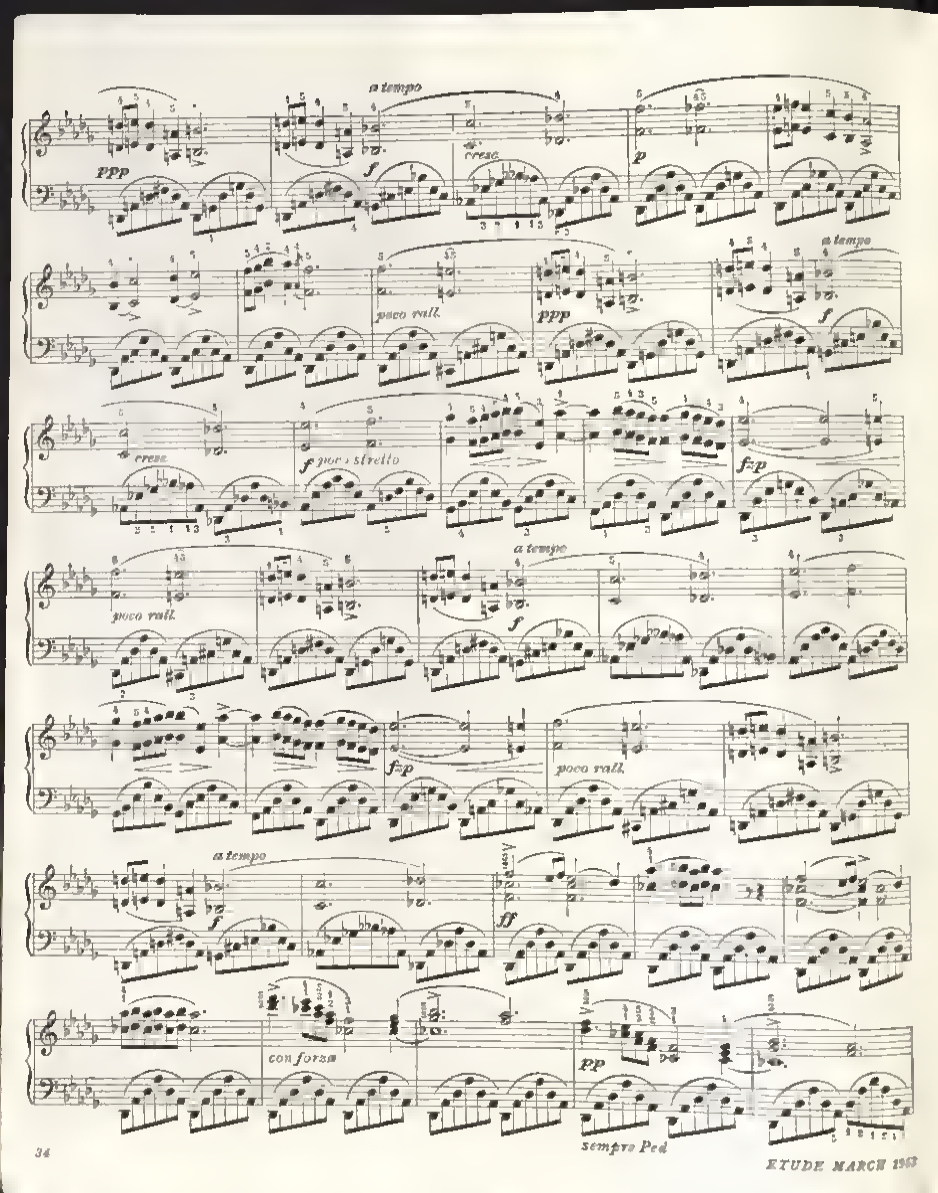
Nocturne

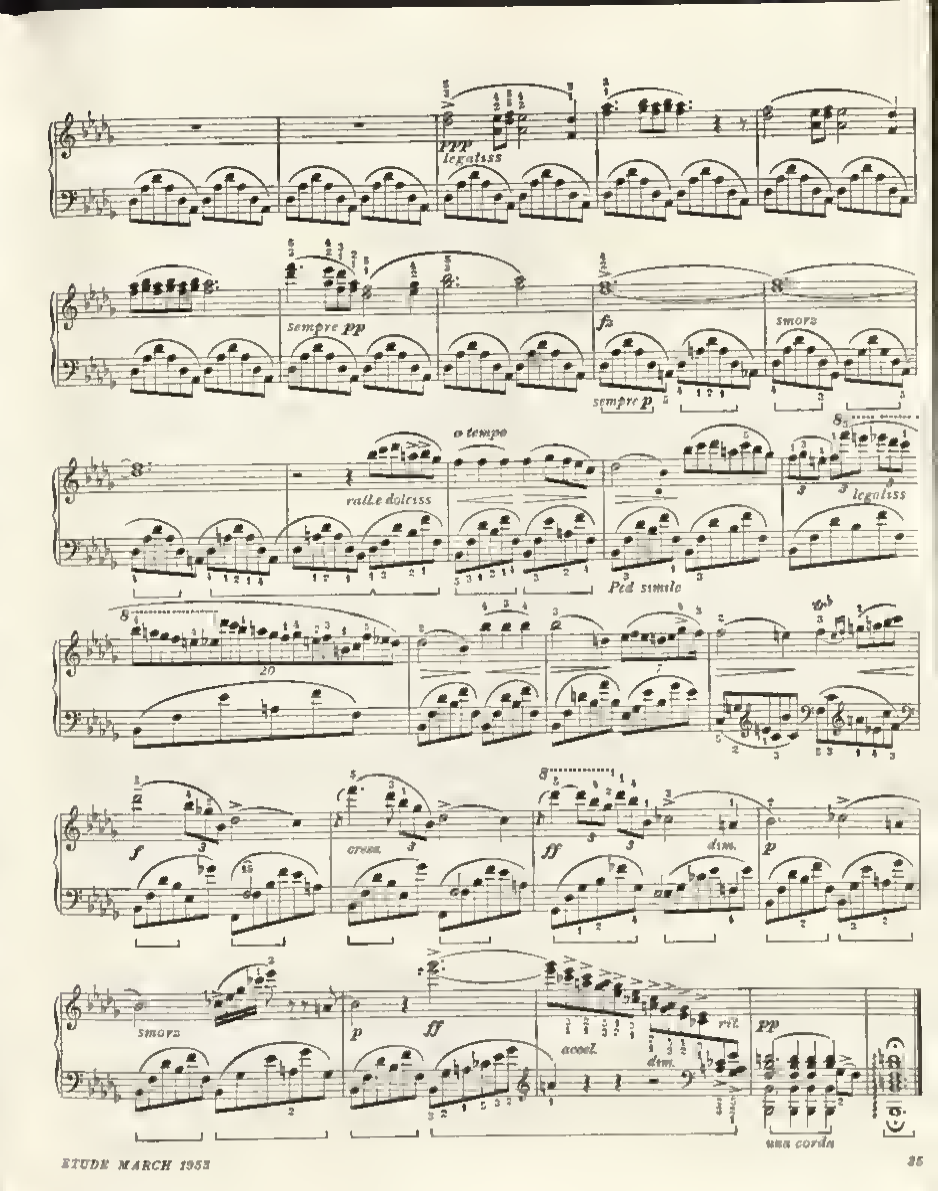
A Master Lesson by Guy Maier on the Chopin Nocturne in B-flat minor, op 9, no 1, appears on p 26 of this issue

FREDERIC CHOPIN, Op 9, No 1

Larghetto (♩ = 80-100)




a tempo
ppp
f
cresc.
p
poco rall.
ppp
a tempo
f
cresc.
f poco stretto
f-p
a tempo
poco rall.
f
f-p
poco rall.
a tempo
f
ff
con forza
pp
sempre Ped


ppp
legatiss
sempre pp
fz
smorz
sempre p
a tempo
rall. e dolciss
legatiss
Ped simile
f
cresc.
ff
dim.
p
smorz
p
ff
accel.
rit.
dim.
pp
una corda

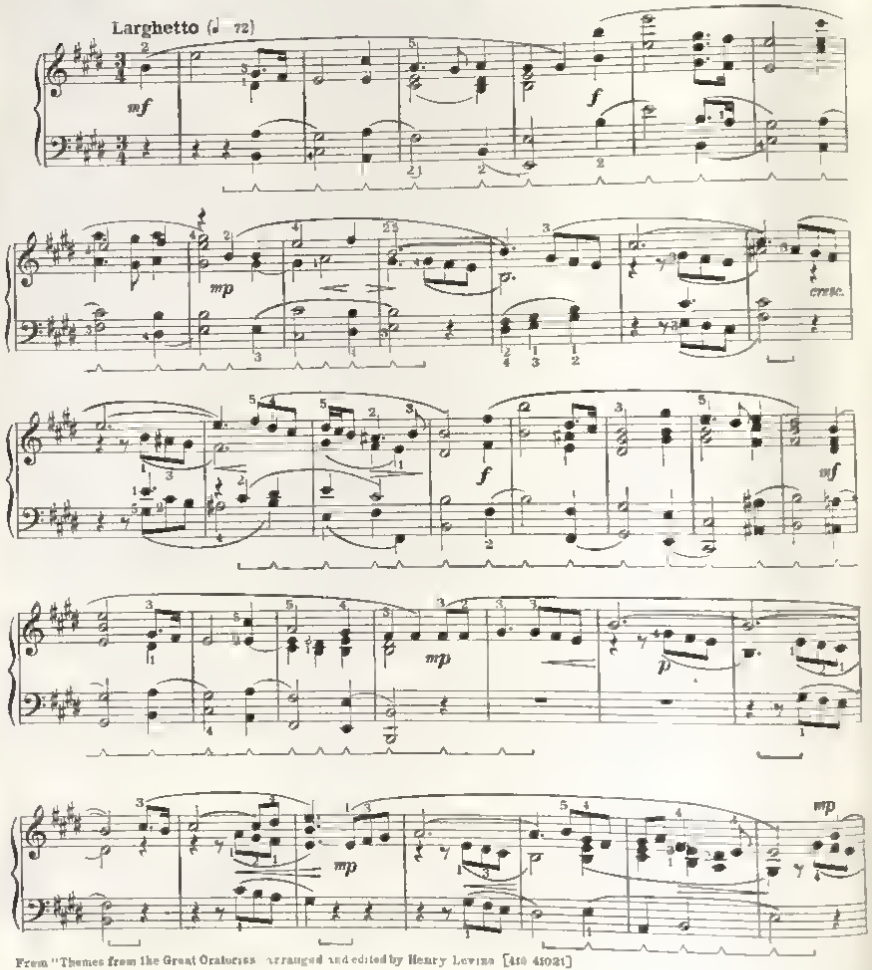
I Know That My Redeemer Liveth

(From "The Messiah")

GEORGE FRIDERIC HANDEL

Air by Henry Levine

Larghetto (♩ = 72)



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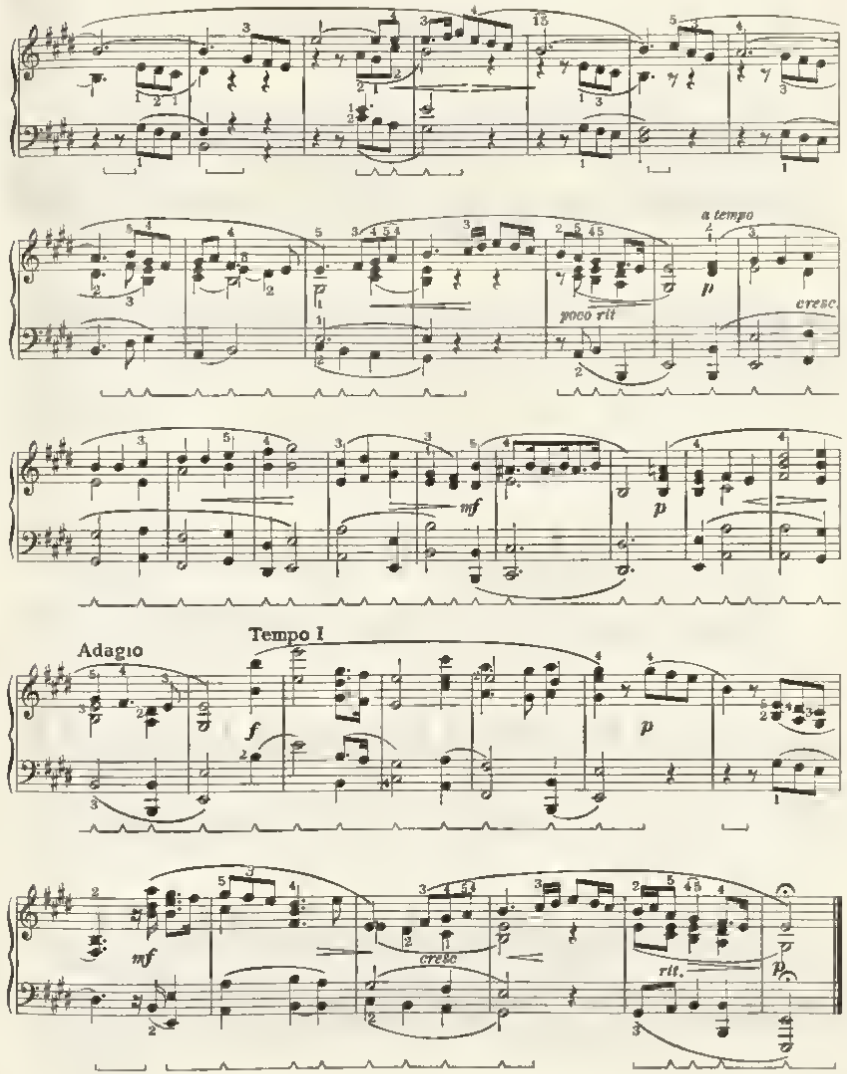
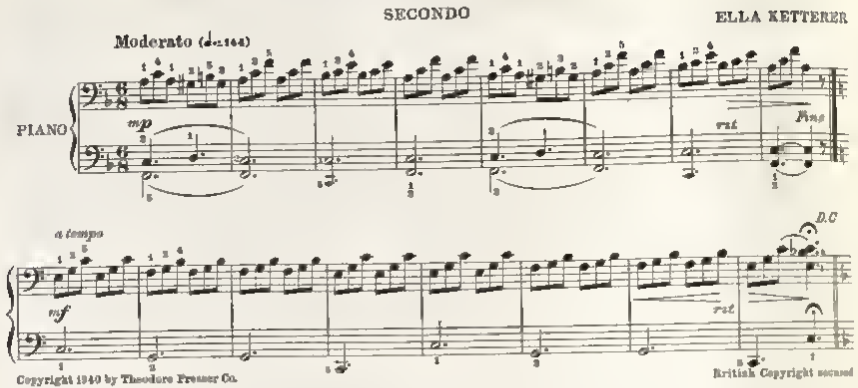


Grade 2.

The Toy Sailboat*

SECONDO

ELLA KETTERER



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Grade 2

Dance of the Little Wooden Shoes*

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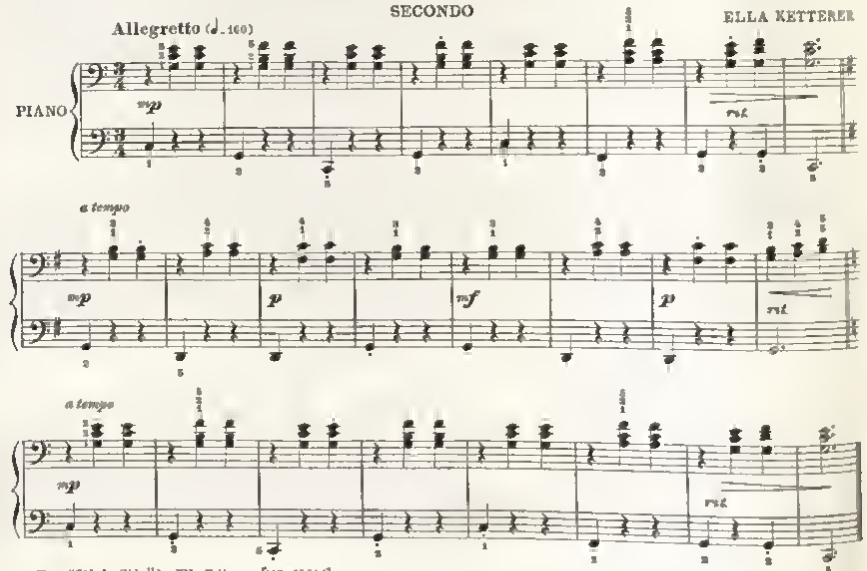
ELLA KETTERER



* From "Side by Side," by Ella Ketterer [110-40046]

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The Toy Sailboat

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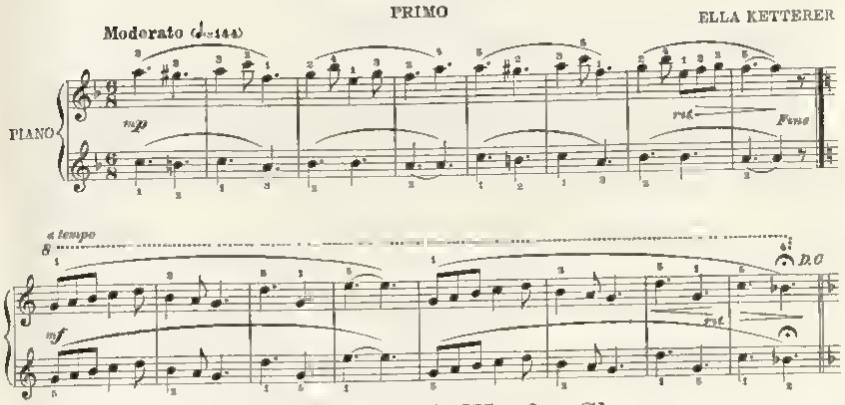
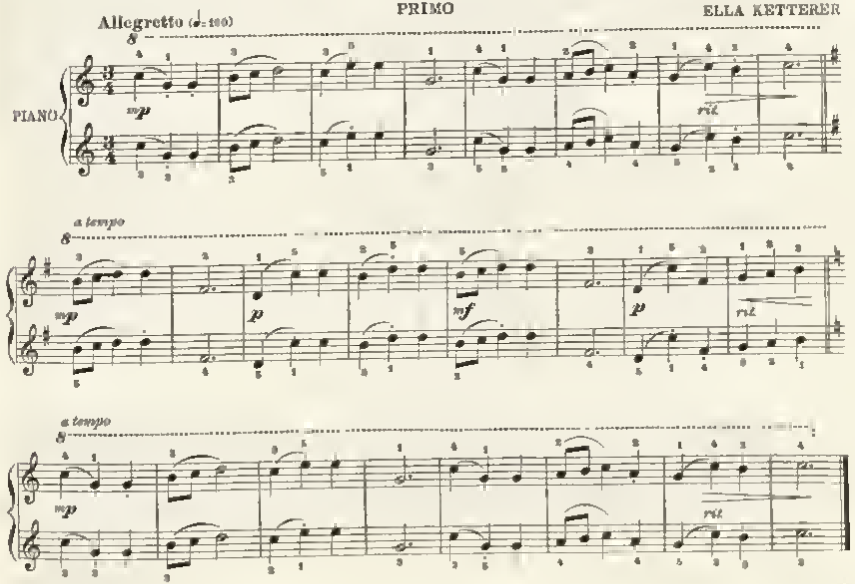


Dance of the Little Wooden Shoes

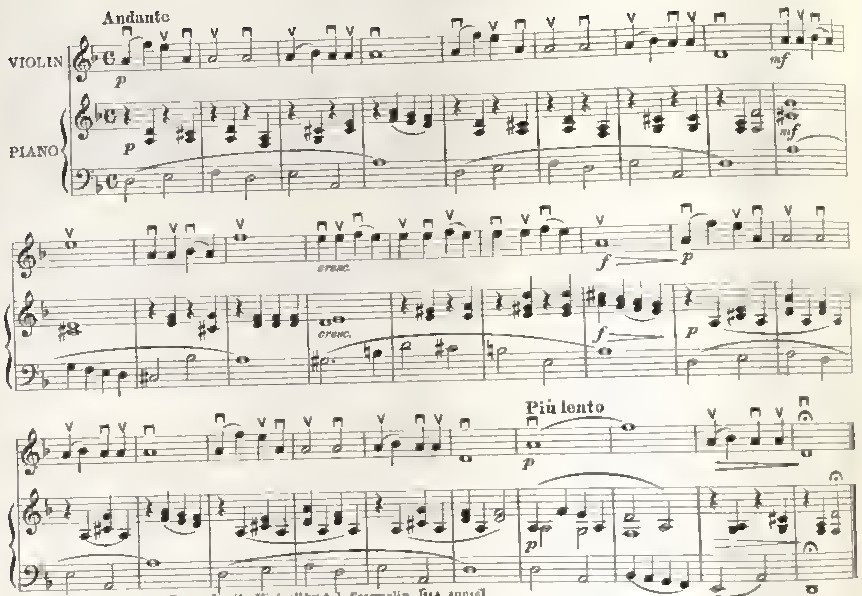
PRIMO

ELLA KETTERER



Just Thinking

A. LOUIS SCARMOLIN



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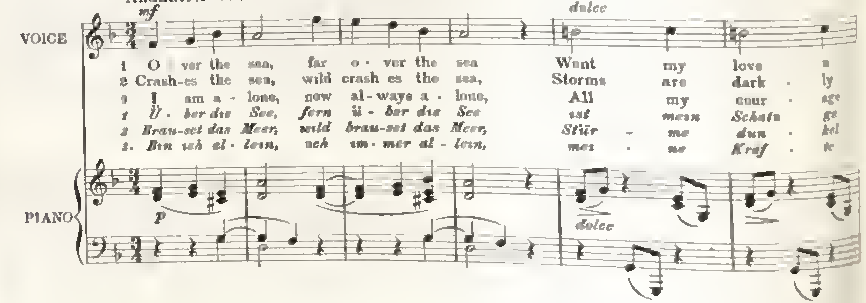
Karl Lemcke
English Text by Constance Wardle

Over the Sea
(Über die See)

JOHANNES BRAHMS
Op. 69, No. 7
Edited by Walter Golde



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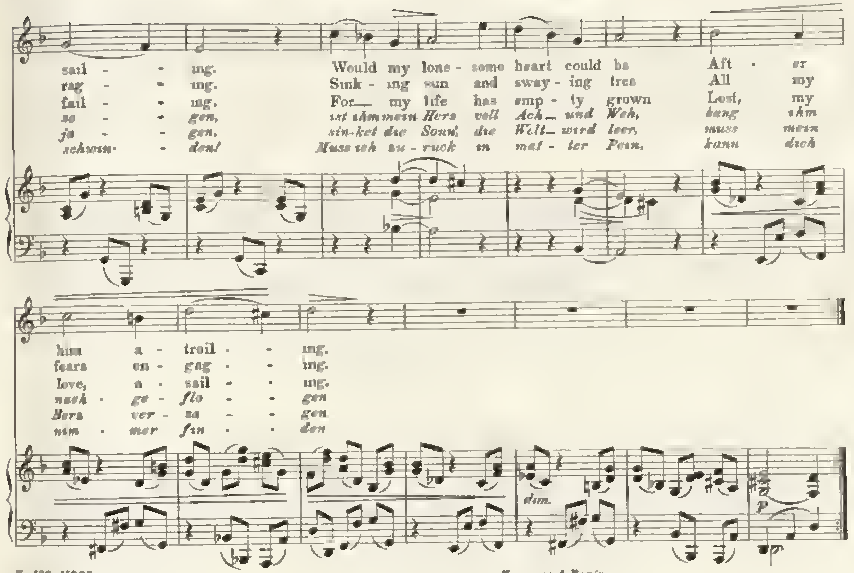
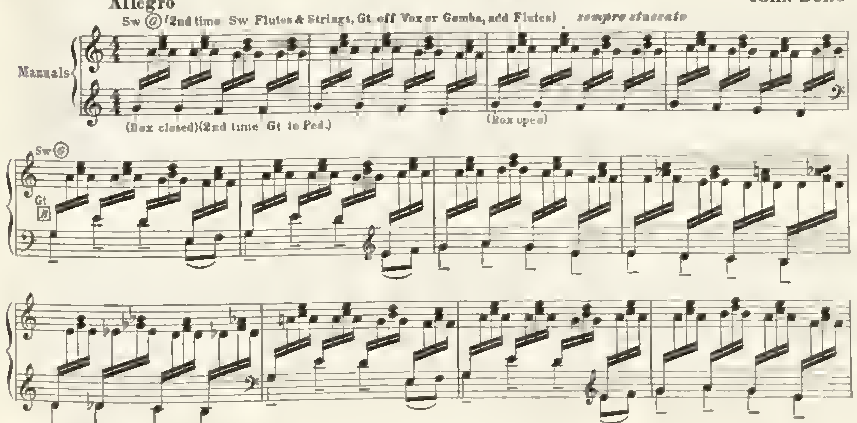


No 133-41008
Prepare { Sw Soft Strings
Gt Solo Flute
Ped. Soft 8, Gt to Ped

Scherzo

Hammond Regis.
Ⓐ 00 3424 321
Ⓑ 00 7642 321
Ⓒ 00 7603 300

JOHN DURO



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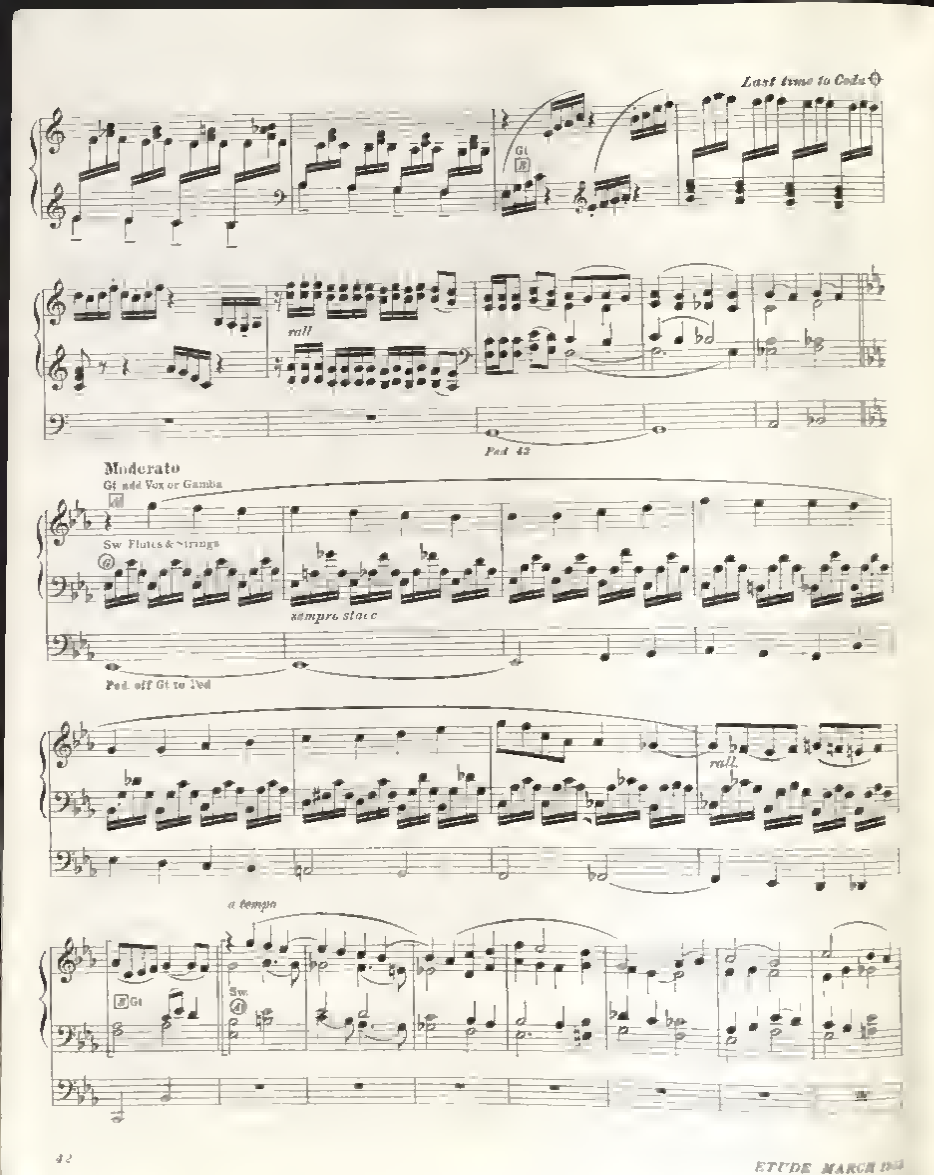
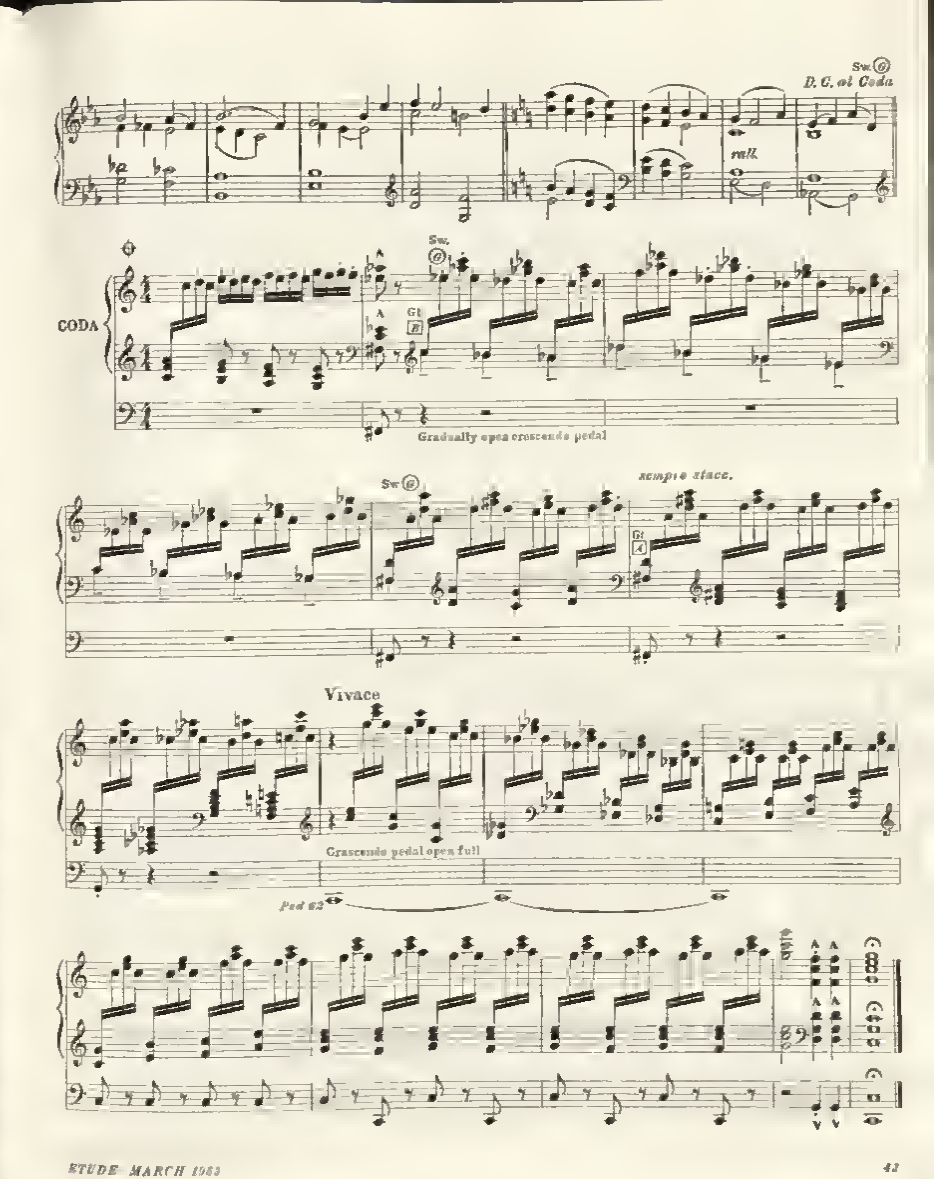

Last time to Coda
Gt
rall
Ped 42
Moderato
Gt add Vox or Gamba
Sw Flutes & Strings
sempre stacc
Ped off Gt to Ped
rall.
a tempo
Gt
Sw


Sw
D. C. al Coda
rall.
CODA
Sw.
Gt
Gradually open crescendo pedal
Sw
sempre stacc.
Gt
Vivace
Crescendo pedal open full
Ped 62

o 130-41117
rade 2½

Ride a Mountain Goat

MICHAEL BRODSKY

Not too fast (♩= 108)

PIANO

mf — poco a poco cresc. — f — poco a poco — dim. — p — mp — Last time to Coda — mp — f — mp — f — mf — f — D S al Coda

CODA

p — p

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Grade 2½

Rosie Nell

Traditional
arr by Marie Westervelt

Flowing (♩=60)

PIANO

mp — How oft I dream of child hood days, of tricks we used to play Up on each oth er when at school, to pass the time a way They of ten wished me with them, but they al-ways wished in vain, I'd rath-er be with Ros-ie Nell, a rid ing down the lane

From The American Traveler by Marie Westervelt and Jane Flory [420 41013]
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No. 110-40203
Grade 2.

Little Tambourines

BOBBS TRAVIS

Swiftly (♩=138)

PIANO

mp — mp — mp — 1st time only — Last time — f — Fine — a tempo — D C al Fine — mp

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No. 130-41118
Grade 1½

Jim Dolan, Private Eye

A. LOUIS SCARMOLIN

Misterioso, con moto

PIANO

p

mf *p* *mf* *p*

mf *p* *rall.*

a tempo

p

pp rall.

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No. 130 40204
Grade 1½

Caterpillar Ride

ADA RICHTER

Allegretto (♩=132)

PIANO

mf *p* *mf* *p* *f* *Fine*

(The top goes down)

mf

Round and a - round, then up and down, Un-der the nov-er we ride — We're not a-
Whirl-ing a - round, high off the ground, Ev-'ry one hap-py in - side. — Round and a-

frai-d, here in the dark, Snug as a bug in - side. — *D.S. al Fine*
round, now up and down, Oh! what a thrill - ing rides. — *f*

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EXERCISES IN MUSICIANSHIP

(Continued from Page 9)

take the crossing of hands. Why cross them if it isn't comfortable. I play each (and all) passages in the way that is most natural to me, sometimes crossing hands, sometimes taking the higher parts with the right and the lower with the left. Conversely, I often practice arpeggios by breaking them up between the two hands. It is necessary, of course to learn to play smooth arpeggios, up and down with both hands but once that is learned there come times when without sacrificing musical meaning it is more comfortable to break the arpeggios between the hands. Naturally this break must not be heard, the arpeggio must flow smoothly, evenly without interruption. It is fun to try these broken arpeggios beginning slowly and progressing in speed. And they too have a definite value in playing certain passages of Debussy where the desired effect requires evenness and clarity yet at the same time a certain typically Debussy murmuriness.

This kind of practice accustoms one to a musical use of the hands. But musicianship requires more than finger work! When beginning a new composition one makes better progress by learning not just its notes, but its entire development. Thus one acquires both deeper intimacy with the composition and a firmer grasp on musical form. From the very start of one's study of sonatas, one should learn what is meant by themes, sub-themes, development, recapitulation, etc. Identify them in the work, find out which figures will repeat, which won't, and why. Such practice of the early sonatas of Haydn opens the door to a more musical comprehension of Mozart and Beethoven as well as of the individualities of works written in non-strict sonata form (which include some of the classic sonatas and many such works of the Romantic school).

A knowledge of strict form is further valuable in understanding Bach because he is perhaps the freest, least form-ridden master of all! If you have been brought up to think only of his structural discipline this may surprise you—until you reflect that the fugue is the freest of all forms. Actually a fugue is simply a written-down improvisation! If Bach were here today I am perfectly certain that he would never play any of his fugues the same way twice. He'd elaborate here, embroider there, change things about exactly as he did when he improvised. It is this completely free articulateness which helps make him so marvelous.

In studying a Bach fugue we learn the first theme and the second and finally we know them only to find that we never can predict what he's going to do with them. Unlike most themes, Bach's melodies follow no rules, they pop up, now in the treble, now in the bass, they are of no set length, nothing repeats. We can never count on learning them as melody and accompaniment; we may never say, Here is a theme—for so many measures it's going to do this, from there on it's going to do that. We have only the progress of the music itself to guide us. And by mastering each step of its free and wonderful development, we get to know music in addition to developing our fingers.

Each part of a Bach fugue must be learned separately. A four-part fugue involving four separate melodies as well as the need for making them sound separately. Skimping or blurring any part robs Bach of his due! Fugue study is aided by practicing each part separately as if one were a quartet. And thinking in terms of voices and of chamber music leads to a gradual understanding of style.

I believe that one should approach not a single piece-to-be-learned, but a composer. Certainly this is so of Bach, Beethoven, and Brahms. And you get to know the composer by steeping yourself completely in all his work.

For the study of style, I advocate a less detailed approach than is the study of form as such. Learning to know Beethoven need not involve the picking out of themes and development, or whether this resolves on the dominant and that on the tonic. You need only listen to Beethoven's works—sonatas, songs, chamber music, symphonies—learning yourself to recognize their unique qualities of feeling. A knowledge of Beethoven's orchestral habits helps enormously with the phrasing and coloring of his piano sonatas. This is equally true of Brahms. When I first studied his F-minor Sonata, I had only to think of his First Symphony to know whom I was dealing with and what to do about him.

Before you study a new work, soak yourself in the composer's other works, play over a record of your favorite among them and listen for characteristic effects. Themes and melodies will of course be different and you needn't bother about them. Just get the feeling, and you will see how much more easily you can subsequently get it out. I always work in this way and what a joy it is in playing a piano composition of Mozart or Beethoven or Debussy to [illegible] *Fou che* [illegible] or *Adelaide*, or *La Mer* [illegible] of such recognition that helps add musicianship to piano practice.

THE END

LET'S MAKE OUR STUDENTS WANT TO PRACTICE

(Continued from Page 20)

his music for his sight reading adventures. So does the Etude.

Because students love companionship, they enjoy class because playing duets and ensembles. Children don't mind practicing nor counting to keep together and two little students do sound big playing a duet.

Jane loves old folk songs which appeal to young and old alike. The enjoyment her parents show is her reward for practicing. The radio has made her friends folk song conscious, though they might be surprised to know they were listening to ancient tunes. She plays popular music for her friends as well. The appreciation of both groups is good pay for practicing.

The teacher makes practice easy and fun with an eye to quick results. She goes over the new lesson with students marking fingers and difficult counting; he names the notes, and chords if possible, playing hands separately listening to each hand, then playing both hands together counting. Rhythm is easy if called swing. Phrasing is easy if phrases are called the "building blocks of music." Children understand building blocks. Music must be related to familiar things in life. Phrases are like stories, with a definite beginning accentuated, building up to a climax or peak as excitement increases and an end, indicated by raising the hand. We sing through our fingers and leave "breathing places" at the end of phrases. Accuracy is stressed because teachers know students will not be any more accurate than they have to.

Gary likes that mysterious metronome. This reward he really works for because he cannot "keep in step" if he plays easy measures fast and hard ones slowly. So he practices the hard ones. He is shown how he can avoid work—he abhors it—by practicing hard parts three times each hand, then three times both hands. The whole piece doesn't need to be played as many times as the hard parts.

A little technique at every lesson goes well if Jack is reminded that he is like the pitcher in the ball game doing his "warming up exercises." But too much technique is fatal. It kills interest. Jack takes one scale, chord and arpeggio all starting with the same note and name. These he plays slowly, hands separately the first week, one note to a count with rhythm accents, later two notes to a count. Playing in rhythm is fun, a painless way of gaining speed.

Chords are easy. Boys like to know the mechanics of things. Jack thinks he has a good trick because he can make so many chords from the major chord. He lowers the middle tone to make a minor and the top tone also, to make a diminished chord. He calls it a "double minor." Then he stretches a major chord raising the top tone half a step to make an augmented chord. Show him these chords in the latest popular music. He takes them seriously for you are talking his language, giving him something of immediate use. He makes his own accompaniments while his gang sings the latest hit. He finds the same chords in the lesson and sees how music is made. This is an important incentive to practice.

Bright stars on completed work cheer the youngster and give him something to work for. Nola went home with one on her forehead. Yes, you guessed it! For using her head! When her lesson is good her teacher plays a piece, the original of her simplified one. Does she love that and will she work? Sometimes, when she plays a piece very well her teacher makes a recording of it. Nola hears her own playing objectively and sees places to improve expression.

Another teacher has a contest to see which student practices most. The one with the best practice record [illegible] his home [illegible] contest with his teacher. This incentive keeps the whole class practicing and really works. Other teachers give certificates for which students work. Some give pins, dictionaries, and books.

Speaking of contests, these present a real incentive to practice. The National Guild of Piano Teachers sponsors auditions where students play certain required music and are given awards and ratings.

The recital, that big event of the year, is an incentive for doing that extra practice which makes the difference between a mediocre performance and an artistic one. Parents like seeing their children play in public to compare their progress with others, so they lend a hand getting practicing done. There is nothing like this competition to get students to practice.

The recital is the culmination of the best efforts of all three, the teacher, parent and student, with the student a success the object and the reward. He gets satisfaction and is proud of his accomplishment. The praise and appreciation of family and friends is his reward and incentive for more and better practice.

Ask your students why they practice. You will be surprised at the answers. You will learn what they like best and least. This knowledge helps answer the *big* question. How can we get students to practice?

THE END

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YOU MUST SEE THE SONG AS YOU SING IT

(Continued from Page 16)

parties are more important than rehearsals. The conductor, the leading singers, sometimes all the orchestra and the chorus, must attend these luncheons when they should be practicing or sleeping. It is certain the people who give such elaborate parties are not so much interested in music as they are in social honors."

Reverting to the matter of musical equipment Maestro Breisach thought that a general education was helpful and "of course good health. Every musician should realize that his greatest capital is good health; this is even more important than musical knowledge. So far as I can I insist that my singers have enough sleep, and I recommend to them wholesome food. A Wagnerian role makes a tremendous physical demand upon the body of the singer. Thus, his rest and his food are of first importance to him.

"I am afraid America in one respect has put the cart before the horse. Wealthy people advance money for vocal scholarships, some of them very great sums, but without providing sufficient outlet for the singers. There are only two major opera companies in America, New York and San Francisco and a few minor ones. Suppose that these scholarships turn up marvelous voices, where are the marvelous voices going to sing? Booking agents all over the country book the singers who have on their cards 'From The Metropolitan Opera,' and maybe the presenter of the cards were a fourth spear or a third slave in some obscure opera. It comes again to the matter of governmental interest. In Germany, one of the most musical nations in the world before the war, every thirty minutes by train there was a town of considerable size and in every one of these towns there was a fine chorus, and a concert hall with operatic company and orchestra. This was possible because the people as a whole realized that music should be for everybody, the poor as well as those who would sit in your diamond horseshoe at the Metropolitan. The poor man cannot afford to pay for even the cheapest seats at New York or San Francisco, therefore he says 'music is for the bank' and remains unmusical. Even if he be poor because he is lazy, it is better he occupy himself with music than with bombs!" THE END

THE GRAND OLD MAN OF SWEDISH MUSIC

(Continued from Page 10)

the orchestra if they would object to 'just hands. I'll paint the music,' I explained. 'Then it came ... just as I wanted it. A wonderful, wonderful orchestra!'"

A look at the expressive hands and one could see the magnetic ability qualified to draw every tone and shade into the symphonic canvas. I realized why this "grand old man" did take to the palette and brush at times just as a hobby.

"Before I wrote the Gustaf II Adolph, I saw the Battle Painting for full orchestra. I do not compose ... I paint music." This remark he made many many times.

"Tell me something of your tour in the States. Did you like America, Dr. Alfvén?" I asked.

"America! Yes, a wonderful country. America has such enthusiastic audiences! They whistle when they like you. You know in Sweden that is like, when you say 'throwing tomatoes no good.' So you may know I was very surprised until I saw the tomatoes didn't come. It was fantastic. You have excellent orchestras in America, too.

"You do everything so quickly. I was on tour in Chicago when the American Broadcasting Company telephoned me about directing the symphony. I was to arrange at once for my return to Sweden and be back in New York by July. All I could think about was what my wife would say to such an agreement."

At this point Mrs. Alfvén joined us for refreshments and enjoyed the pantomime of his preparation for America. Dr. Alfvén's humor was infectious and we were in a gale of laughter as he treated us to an original farce-comedy. Then came the most profound statement from the eighty year-old composer.

"I did refuse. Yes, it was a handsome contract but I do not want to have a professional conductor's post because ... If I live my life always with another composer's work, then some day it will show in my work and I won't know where I got it."

July Suite which is now in the process of composition is written in a cappella style with text by Runar Lindstrom. Added to this gigantic work is the reconstruction of his Fifth Symphony which was heard this year and conducted by the composer at the celebration of his eightieth birthday.

"But Dr. Alfvén," I questioned, "Fifth Symphony is finished, is it not?"

"For me it is not finished now I have conducted it. I have heard it in full orchestra. I have had it taped. I like the first movement best. Between this movement and the other three twenty years elapse. The work needs more concentration. I must pause then return to it," was his answer. (Continued on Page 51)

NEW STYLE BOWING SUPERIOR TO OLD STYLE

(Continued from Page 25)

produce a given volume of tone by means of the German method is at least twice as much as is necessary when the modern method is used. This has a decided bearing on the relaxation or otherwise of the whole hand. Furthermore, when the thumb is pressed against the side of the second joint the knuckle joint of the finger remains flexible—which is not the case when the thumb presses against the undersurface of the first joint. The suppleness of the knuckle is one of the most important—and least publicized—advantages of the Russian way of bowing. I shall return to it a little later.

Many players of the Russian school have the second joint of the first finger beyond the bow stick, pressing on the latter with the beginning of the first phalanx of the finger. In spite of the fact that some of these players produce an excellent tone the method cannot be recommended, for the flexibility of this joint is a great help in maintaining a sensitive touch on the bow and is equally helpful in changing the bow inaudibly at frog and point.

But the greatest value of the Russian method is that it enables the forearm to rotate inward—counter clockwise—from the elbow joint, thus allowing the first finger to maintain a supple and sensitive pressure on the stick without any stiffening of the hand or fingers. This is where the suppleness of the first finger knuckle becomes important. As the bow is drawn from frog to point the forearm rotates inward and the knuckle gradually collapses until at the point it is level with the back of the hand and is a little below the line of the bow-stick. There should be a springiness, almost a sponginess, in the knuckle. The inward-turning forearm is a basic principle of the modern school of bowing, differing essentially from the German school. In the latter method, the top of the wrist nearly always remains parallel to the bow stick; in the modern method the top of the wrist is often at an angle of forty five degrees to the stick. It need not be argued which method is the more natural.

Another value resulting from the inward turn of the forearm is the extra flexibility it gives to the wrist. The two fundamental motions of the wrist are (1) the vertical, as when one waves good bye to a friend, and (2) the sideways or horizontal motion. This second motion is nothing like so free and natural as the first and is in fact rarely used. Even when writing a letter one uses the vertical motion, for the right hand rests on its side. But in the German method the sideways motion is used to promote the change of bow at the frog. In the modern method the inward turning of the forearm allows the natural vertical motion to be made in the direction of the bow stroke. This, plus flexibility in the fingers, makes it a comparatively easy matter to produce a smooth change of bow.

A third principle of the modern school is to keep the forearm, wrist, hand and bow as nearly as possible in the same plane. When using the lower third of the bow the player has his elbow up about level with the frog of the bow, the hand, wrist, and forearm being approximately in a straight line. As the bow is drawn to the point, this relative position of hand and arm is maintained until the middle of the bow is reached, beyond which the arm straightens from the elbow joint. The knuckles of the hand are not vertically above the stick but remain naturally at the side of it. This contrasts sharply with the German school and its low-held elbow and abnormally pushed up wrist. The tonal results contrast even more sharply.

The foregoing paragraphs have covered the major points of difference between the old style of bowing and the new. There are others of almost equal importance—the technique of chord playing, of arpeggios, of the spiccato, among others—which will be touched upon as occasion arises. Meanwhile, I hope that what has been said will do something to halt the recrudescence of interest and belief in a method that simply has no place in the violinistic world of today. THE END

THE GRAND OLD MAN OF SWEDISH MUSIC

(Continued from Page 50)

Dr. Alfvén's output to date comprises four symphonies, three rhapsodies, several symphonic poems, numerous cantatas, choral works and songs. With the reworking of Fifth Symphony and the completion of July Suite, two prodigious tasks, one is amazed at the indefatigable energy of this eighty year-old composer. "The Pause" of which he speaks will come after the early winter season of conducting in Sweden and Italy, means Italy and a short rest. One is prone to feel a bit heroic about this romantic, life-loving, vivacious "grand old man" of Swedish music, but the greatest enigma is his inexhaustible capacity for perfection, his keen sense of humor and the capacity for self-criticism.

"I must pause for greater concentration" is the only recognition he gives to his eighty years. THE END

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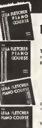

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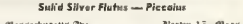

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Violin Questions

By HAROLD BERKLEY

CONCERNING THE VIBRATO

J. A. D., Quebec. It is pleasing to know that you find my writings interesting and helpful and I hope you will continue to enjoy them. The following issues of Etude contained rather important discussions of the Vibrato. You should write to the publishers of the magazine with regard to having them sent to you: October 1947, December 1948, April 1949, August 1950, September 1952. The first of these is an article on the Vibrato; the other issues contain replies in the Forum page.

LEOPOLD AUER AND THE TCHAIKOVSKY CONCERTO

R. E., Illinois. The world famous violinist and teacher who, when he first saw the score of the Tchaikovsky Violin Concerto, declared that it was too difficult to be played on the violin was the late Leopold Auer. It is ironic that this great man's pupils became the foremost interpreters of the Concerto. However, it is only fair to add that Prof. Auer changed his mind completely when he became better acquainted with the work. Later he prepared an edition of it, somewhat simplifying some of the "unplayable" passages and making some others more difficult, that is now in use almost everywhere the Concerto is played.

VALUE OF A BETTS VIOLIN

C. H. B., Washington. John Betts employed skillful workmen, and a violin from his workshop could be worth as much as $850. But it often happened unscrupulous copyists inserted his label into many violins worth not more than a tenth of that amount. Whether your violin is genuine or merely a copy no one could say without examining the instrument personally.

AN AMATI MODEL

J. J. S., Virginia. I am inclined to think that your violin is a German copy of an Amati, for the label as you transcribe it has a German look to it—particularly the spelling Cremona for Cremona. And so far as I know, Amati never used "Faciebat"—he used "Fecit"—on his label. After Stradivarius and Stainer, Amati is the name most used (and abused) by copyists. No matter how bad their handiwork might be they had no qualms about putting the label of one of these masters inside their violins.

TRILLS ON HARMONICS

J. J. L., Maine. So far as I know there is no book that deals with "Trills on Harmonics." There are not enough of them in the violin repertoire to warrant a book about them. As for the trill you quote, it is played by touching the E string very lightly with the first finger in the third position, sounding the high E, and then trilling equally lightly with the second finger. It is, of course, a fake trill, but it gives an effect often appreciated by people who like that sort of thing.

THE LABEL MEANS NOTHING

Mr. H. L., Pa. Your violin bears a correctly worded Amati label. That is all your letter tells me. If the violin is genuine it might be worth as much as $8000 if it is in fine condition, but the odds against its being genuine are some scores of thousands to one. If you want it appraised, send it to one of the firms that advertise in Etude. For a small fee you will get a reliable valuation.

A GIVE-AWAY DATE

A. K. McK., West Virginia. A violin labeled Dominicus Montagnana and dated 1799 is not likely to be genuine, for Montagnana died about 1750. It is not even likely to be a fair imitation, because a conscientious copyist would at least put a plausible date inside the instrument. What it could be worth I have no means of knowing, but your description is not encouraging.

A CELLIST WRITES

Miss E. S., Ohio. I am very glad to know that although you are a cello student you find my articles so helpful. I don't think you are doing anything very wrong in following some of my ideas in your own work. Many cellists nowadays hold the bow almost exactly as the modern violinist does. When this is so, many bowing principles apply with equal force to both instruments. I think it would be a good idea to talk the matter over with your teacher and see what he says. So far as I know there is no "Cellists Forum" anywhere that resembles the Violinists Forum in this magazine. Do any of our readers know of one?

Organ Questions

Answered by FREDERICK PHILLIPS

• *Enclosed is the floor plan of a new church we are building, the total seating capacity will be 460. Because of limited finances we are considering the following alternatives as regards the organ, and would appreciate your comments and suggestions:*

(1) Use of present organ with an added Diapason, bringing the installation cost to about $1,800.

(2) Purchase of an electronic organ costing from $3,000 to $5,000 depending on selection of instrument and sale price of present organ.

(3) Purchase of new organ at cost of $6,000 or more.

Our present organ is unified and displaced with five ranks—Stopped Flute, Tibia Clausa, Violin, Clarinet and Vox Humana (no couplers or pistons). We have been advised that the present organ, with addition of a Diapason, would be adequate for the new church. Do you agree? The tone is not comparable to that of typical church organs, and the volume seems insufficient for our present building, seating 300 persons. How do you feel about the suitability of electronic organs, and is maintenance an important expense? If you suggest a new organ, would you offer sample specifications which you think would be adequate.

—R. H., California

The tonal structure of the present organ leaves a good bit to be desired, largely through lack of Diapason quality and possibly lack of 4 foot stops (you failed to indicate the pitch). The addition of the Diapason would improve this situation considerably, but if it is at all possible the usual couplers should be installed, and then the organ might suffice. Electronic organs have been improved greatly within recent years, and certainly some of them have given entire satisfaction in churches of your size. Be sure that the sound chambers are adequate, using two if necessary. The maintenance costs are not at all serious. We are sending you a list of builders of both pipe and electronic organs. Also descriptions of self-contained pipe organs which might meet your needs for a less expensive actual pipe organ. The following would be about the minimum requirements for a new pipe organ: GREAT—Diapason 8′, Stopped Diapason 8′, Oboe 8′, Octave 4′. SWELL—Geigen Diapason 8′, Rohr Flute 8′, Salicional 8′, Dulciana 8′, Flute 4′, Dolce Fifteenth 2′. PEDAL—Diapason 16′, Bourdon 16′, Flute 8′ (or Bourdon 16′, Gedeckt 16′, Flute 8′). COUPLERS—Great 16′ and 4′, Great to Pedal 8′, Swell to Great 4′, 8′, 16′, Swell to Pedal 8′.

• *My question concerns a two manual Hall pipe organ at the church where I am organist. The organ is 25 years old or more. The repairman says it should be electrified, which is not quite clear to me and some others on the committee, as we are not familiar with the construction and mechanics of organs, but the repairman says that to "electrify" it would simplify repairs, and the console would be set on the side instead of in center. Would this improve or alter the tone of the organ? The tone is full and rich, but some folks are discouraged because of constant repairs being needed. The repairman estimates the cost of a reasonably good repair job at $600, and to electrify from $2,000 to $4,000. Would it be advisable to go to this expense, or would it be better to buy an electronic organ?*

—J. T., Iowa

We rather think your organ has what is known as a "tracker" action, which, in brief, means that the sound is produced by a series of levers and valves extending from the key to the pipe. This was the common form of action a number of years ago, but is rather cumbersome and is quite heavy under the touch when a large number of stops are on. To "electrify" the organ would be to change this action to operate by electricity or by a combination of electricity and air. This would give much more flexible keyboard action, and quicker response between the key and the pipe, but would not affect the tone of the instrument at all. Practically all organs today are built with electric or electro-pneumatic action. We really believe, in the long run, you would be more satisfied to go to this additional expense now for electrification, since the cost will not be greatly more than the price of an adequate electronic organ, and since the present organ is very satisfactory tonally you would be able to retain that advantage. We are inclined to support the view of the repairman, but if you desire further advice why not write to the manufacturers for their suggestions?

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Junior Etude

Edited by Elizabeth A. Gest

AIM FOR SUCCESS

by Mae-Aileen Erb

The habits you form while young will influence your life. Aim for success. Resolve to EXCELL in everything you do. Remember it is not always talent, as much as application that brings lasting success. Some pupils will succeed. Why not YOU?

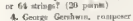
SUCCESS	*FAILURE*
Be CAREFUL	Be CARELESS
Be THOROUGH	Be SLIP SHOD
Be PERSEVERING	Be LAZY
Be STEADY	Be WAVERING
Be DETERMINED	Be INDIFFERENT
FOLLOW skilled directions carefully	FORGET to do as your teacher says

WHO KNOWS THE ANSWERS?

(Keep score. 100 is perfect.)

1. What is an *obbligato*? (5 points)

2. Was the opera "Carmen" composed by Verdi, Massenet, Bizet, Puccini, Donizetti? (5 points)



3. On a harp are there 31, 46, 52 or 64 strings? (20 points)

4. George Gershwin, composer of "Rhapsody in Blue," was born one year after the death of Brahms. When was Gershwin born? (10 points)

5. From what is the theme given with this quiz taken? (5 points)

6. In what city is Chopin buried? (10 points)

7. What is a *euphonium*? (10 points)

8. What are the letter names of the tones in the dominant-seventh chord in the relative minor key of A-major? (15 points)

9. How many half-steps are there from G-flat to G-double-sharp? (5 points)

10. Which composer was born first, Bach, Corelli or Vivaldi? (20 points)

Answers on next page

What's in Your Piano?

What does it take to make music come from a piano? Did you ever stop to wonder about it? Wood, cloth, felt, metal and wire. We are told that about 10,700 pieces of wood and about one-fifth of a mile of wire are used in one piano of concert grand size. In the "action" of the keys alone there are over nine thousand little parts needed to make the keys work smoothly.

Sometimes when one of your keys sticks, or when you hear a buzz or a squeak inside of your piano, just begin to wonder which one of those thousands of little bits is making the trouble! You will not be able to find it yourself, so call the piano's doctor. His name is Mr. PIANO TUNER.

A MARCH FOR THE GRAND DUKE

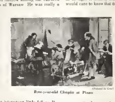
by William J. Murdoch

THE GRAND DUKE Constantine was very pleased. Imagine, this bright-eyed little chap at the piano had written a march just for him! Such respect was very flattering, even if it did come from a lad not yet in his teens.

The child was a good musician too, very good, said many of the finest people who had heard him play here in Warsaw. The Duke wagged his head rhythmically as the boy's fingers plucked the martial strains off the keyboard. He strode up and down the room, keeping time. A fine march.

It made the Duke quite proud to realize that he had been honored by this boy who had created so much interest among the cultured ones of Warsaw. He was really a most interesting little fellow. People said that when he was only three or four years old he cried with delight when he heard music and that was why his father, the French tutor, decided he must study. They said, too, that when he was only eight he gave his first public performance, at a charity concert. He played a concerto exceedingly well and was applauded most tumultuously—but the boy was proudest of his new collar which he was sure everybody saw and admired. Such talent and modesty were rare in one so young.

The march so captivated the Duke that he had it scored for his band and had it played publicly. More than that, he published it. He did not, however, think it necessary to put the young composer's name on the title page. No doubt he thought it unlikely that anyone would care to know that the march was written by a mere boy—a fine-mannered and talented boy, beyond question, but still just a boy—a lad named Frederic Chopin.



(Painted by Gest)
Five-year-old Chopin at Piano

The ANIMAL KINGDOM in MUSIC

by Marianne Kuranda

(You may raise your hands when you know the answers, or write the answers on paper. Decide which way you want to play the game. The one who guesses all the answers first is the winner.)

1. What kind of a fish did Schubert immortalize in both a song and a piano quintette? 2. Which insect inspired Schumann, as well as Grieg, to write beautiful piano compositions? 3. Can you name the bird whose call appears in several compositions, including Beethoven's *Pastoral Symphony*, Haydn's *Toy Symphony*, a piano piece by Daquin, etc.? 4. In Wagner's opera "Siegfried," what fictional monster does the hero have to fight? 5. Little fluffy birds getting their first glimpse of life are depicted in Moussorgsky's Suite called "Pictures at an Exhibition." Do you recall them? 6. What flying insect inspired Rimsky-Korsakoff to write a descriptive composition? 7. MacDowell wrote a piano piece named for a well-known furry little animal. What was it's name? 8. An opera by Johann Strauss is named for a night flyer. What is it called? 9. Mozart included a serpent in one of his operas. What is the name of the opera? 10. In what opera do fire flies appear?

Answers on next page

Original Poetry Contest

The 1953 Junior Etude Original Poetry Contest is announced herewith. Poems may be of any length and any style but must relate in some way to music. Anyone under the age of nineteen may enter, whether a subscriber or not—even if not a good poet!

Put your name, age and class (A, B or C) on upper left corner of paper and your address on upper right corner. Class A, fifteen to nineteen years of age; Class B, twelve to fifteen; Class C, under twelve.

Entries must be received at Junior Etude Office, Bryn Mawr, Pennsylvania, by March 31. (This should give plenty of time for some who live in other countries to enter.) Results will be published in a later issue.

Letter Box

Send replies to letters in care of Junior Etude, Bryn Mawr, Pa., and they will be forwarded to the writers. Do not ask for addresses. Foreign mail is 5 cents; some foreign airmail is 15 cents and some is 25 cents. Consult your Post Office before stamping foreign air mail.

Patrick Adiarte (age 9) New York in production "The King and I" (See letter)

Dear Junior Etude:

I enjoy reading Junior Etude because before I was born you printed a letter in the Letter Box from my mother. She lived in the Philippines, then. I take piano, violin and dancing and am in a production called "The King and I." My sister Irene is a very good pianist. She is twelve and my mother is preparing her. I would like to hear from other Junior Etude readers.

Patrick Adiarte (Age 9), New York

•

I play first chair French horn in our High School Band and also play piano, cornet, clarinet and trombone. I have composed a few pieces and have started an opera. I plan to major in music in college, teach public school music and possibly do symphonic work later. I would like to hear from opera enthusiasts.

Twila Mae Farr (Age 18), Texas

•

The following writers also said they would like to receive mail: (follow regular Letter Box rules) *Joan Galleh* (Age 14), New York, plays piano and trumpet and plays the organ in her church. *Robert Barnfield* (Age 13), Massachusetts, is interested in classical music and grand opera and plans to make music his life's work; *Betty Ann Ellis* (Age 13), Wisconsin, has studied piano four years; *Susan Joan Thompson* (Age 7), New Hampshire, studies piano and hopes to take up a band instrument later.

•

ANSWERS to QUIZ

1. A necessary instrumental part to a composition, usually in the accompaniment of a song. 2. Bizet. 3. 46 (sometimes 47). 4. 1898. 5. Mozart's Piano Sonata in A major. 6. Paris. 7. a deep-toned brass band instrument. 8. C-sharp, E-sharp, G-sharp, B. 9. three. 10. Corelli (in 1653).

Answers to Animals in Music

1. *Trout.* 2. *Butterflies* (Papillons). 3. *Cuckoo.* 4. *Dragon.* 5. *Chicks.* 6. *Bumble-Bee.* 7. *Br'er Rabbit.* 8. "Bat" (Die Fledermaus). 9. "Magic Flute." 10. "Madam Butterfly."

Results of November Puzzle Contest

Answers to Puzzle: 1. Schubert (or Strauss), 2. Measure. 3. Harmony. 4. Symphony. 5. Natural. 6. Paganini (or Joachim). 7. Virtuoso. 8. Overture. The "Surprise" Symphony.

Prize Winners for Puzzle

Class A, Esther D. Swigart (Age 15), Pennsylvania

Class B, Jimmy Polk (Age 13), Montana

Class C, Robert Zochman (Age 11), Kentucky

Special Honorable Mention: Lucile Kubak, [illegible]

Honorable Mention: George Carmean, Diane Clayton, Mildred Boshok, Gayle Gauthier, David Greene Jr., Ellen Gunnerson, Mary Margaret Hamilton, Felicia Israel, Evelyn Johnson, Mary Sue Kieler, James Karl [illegible], Betty Jean Leatherman, W. Allen Lewis, Georgia Loomis, Ann Morgan, Bob Ratliff, Eloise Rogers, Mary Russmann, Jeanette Sherbondy, Harry Sherin, Marie Ellen Swan, Muriel Swartz, Lucile Tunmons, John Vinton, Mary Ellen Walker, Doris Webster, Polly Wilmerding, Paula Wohl, Lillian Yarus.

(Some puzzle-answers were received with no age, some without any address, and, believe it or not, one without any name, age or address! Some of these might have been prize winners, or Honorable Mention winners. Check up on this next time, Juniors!)

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MAKE TEACHING A BUSINESS

(Continued from Page 21)

and have met their test with the proverbial "flying colors." As you start working with these suggestions and begin to apply them to your own particular case, your ingenuity will take over and its interaction will very likely present you with countless ideas of your own.

The little business card is a good salesman for you if it is neat and carefully chosen. However it is only a start and should never be used as a complete campaign. Some teachers have these cards printed and then sit back and wait with mounting disappointment for the telephone to jangle off the hook with calls from new students. Remember, these cards will do no good in the studio desk or hidden in a drawer. They must be active so give them to your students to distribute among their friends. Show them and distribute them every place and time you have an opportunity.

There are many attractive styles in which these little cards may be made up. You'll hold attention and catch the eye better if you can devise some means of making your cards unlike every other card you find. Some teachers use color printing. A picture of a piano or suitable instrument often does the trick and enhances the beauty of the card itself. Often a folder type card with the common everyday business address on the outside and a "propaganda" boost inside adds a flavor of the unique to the card. In a short paragraph of a few well-chosen sentences tell of some feature of your work.

Teachers are frequently surprised when they investigate the advertising rates of community papers. They find these rates are usually very low. Community papers are recommended very highly because of the great measure of success reported by the teachers who have used them. However one insertion of any advertisement is wasted money and effort. A successful advertisement runs continuously. Insert your advertisement and let it remain in the paper week after week, with a tabulation being kept by the teacher on the student returns from it. This is the only way you can check on your ultimate results.

Papers which carry your advertisement regularly will obligingly carry your news items too. There is news in your life if you look for it and this very news is good advertising for you. It keeps your name before the people of your town or community. It is your name and your work you are trying to sell so you must use every opportunity you can find to push that product. Every news item must be considered by you to be free and additional advertising so make the most of it.

It will often be possible for you to arrange to have a column in your local paper with a by-line. Since you are recognized in your local field of music, you might arrange with the editor or publisher of your paper to conduct a column on the musical activities of the local schools, the local orchestras, the new songs, etc. It might even be a general interest public music appreciation column. This will require a lot of extra work on your part, but consider that you are receiving valuable advertising in exchange for the time you put into the column.

It is advisable to perform in public as much as possible whether or not you are paid for the performance. Whenever you perform in public manage to get publicity for it in the local papers. If any type of printed program is to be used where you are going to play insist that your name be mentioned somewhere on it. If no program is to be used, request the courtesy of a public announcement and the right to leave your cards as folders on a table by the door.

I have often wondered how many teachers have ever given consideration to scholarships. You see, a scholarship need not be the sole property and reward of the big city university or conservatory. The private teacher can do a great deal of good and frequently help a worthy student of the community if he now offers free scholarships. At the same time he is furthering his own cause and gaining more in value than the time the scholarship student will cost him. Of course the teacher's gain is in publicity, advertising and good will, not to mention the inner satisfaction realized by having done a bit of good for someone.

The headmaster of the local high or grammar school should be approached by the teacher with the idea. Usually you will find him quite coöperative and eager to help. Publicity can be given in the selection of the student and the actual award might be made by a prominent person in the community.

It would be well and practical for any teacher to invest a few dollars in the purchase of a duplicating machine of the mimeograph type. A small hand operated machine costs about thirty dollars but the value of such a device in the studio is worth many times the original cost of purchase. A world of fun will be enjoyed by the students turning out a monthly paper for mailing to friends and prospective customers.

The very conservative teacher will, no doubt, be ready to burst by now. I have thrown all conservative convention out the window because there is little room for the conservative in the business world of today. There have been too many conservative

(Continued on Page 58)

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MAKE TEACHING A BUSINESS

(Continued from Page 561)

in the profession Too many teachers are hard hit because they do not make their presence known. I know of one family which sent a child two miles by subway across town to a piano teacher when there was one living next door The next door teacher didn't even have a single ad because she felt it was undignified. The family never knew what her occupation was. Most certainly she would have had that pupil if the family had known of her because she was a good teacher But she failed to "make a noise" in her community

It is funny to think that a struggling teacher is looking for students and they are also looking for a teacher "and never the twain shall meet unless the teacher advertises. It is said to think that in the high school of one city we counted three hundred and fifty-one students who wanted private lessons but didn't know where to find a teacher Meanwhile not more than a quarter of a mile away we talked with an excellent teacher she was struggling along with a mere one-teen students "See what I mean"

Well it is your campaign Dr Jekyl Ask Mr Hyde what he can do about it for you THE EDS

AUDIENCE EDUCATION FOR CHAMBER MUSIC

(Continued from Page 181)

originally conceived by Mr L. A Strauss of Indianapolis, has germinated into a healthy national group of over 2,000 members The names, addresses, and performing ability of the players are listed in a directory made available to the members for ease of assembling players Through such informal playing activities, a great enthusiasm for chamber music is generated, and larger and more appreciative, musically intelligent audiences are developed thereby A wider participation in such activities by larger numbers is undoubtedly a key to building greater support for chamber music.

A more recent organization which is helping to provide solutions to the problems facing the area of chamber music performance is Young Audiences, Inc The idea for such an organization originated with its present secretary Mrs. Nina Perera Colber, of Darlington Maryland Since its founding, Mrs. Rosalie J Leventritt, chairman of the national association, has aided the work immeasurably by her devotion and generosity to the cause Through Young Audiences, Inc., musical artists are brought to schools in various large cities in this country to provide the best in music at the interest and attention levels of the young listeners Chamber music has been featured at many of these concerts, and a very successful ensemble with these youngsters has been the New Music String Quartet

The programs of this quartet are carefully planned so as to informally of atmosphere, length of compositions, sequence of types of literature, nature of introduction of the instruments and the musical literature, and provision for participation of the children in the program through a question and answer period A typical children's concert consists of a representative program as follows

Fantasia for Viols ..... Orlando Gibbons

Finale from the "Rider" Quartet ..... Haydn

Finale from the Quartet in C Major Op 59 No. 3 ..... Beethoven

Assez Vif from the Quartet in F Major ..... Ravel

Valse Ridicule ..... Alfredo Casella

Wrestling and From the Diary of a Fly from Mikrokosmos ..... Bartók Szely

During the concert the children are grouped informally around the players. Claus Adam cellist in the quartet, who is particularly gifted at speaking to children introduces the various instruments. The players then demonstrate the different effects the children are to listen for in the musical compositions on the program In the introduction various items of interest about the string quartet and the music on the day's program are explained in understandable terms. After the performance the children participate in the program through a question and answer period with the musicians. The happy result is that enthusiasts are won for some of the finest in musical interpretation and literature, and a public for support of this medium of expression is in its making.

Brandus Erle- first violin in the New Music Quartet in an interview with the writer, suggested a practical starting point for developing wider appreciation of chamber music with the statement "When the aura of sacrity which seems to hover above chamber music is removed, the enjoyment of this kind of pure music is easily accomplished." A noteworthy observation made as a result of the Quartet's experiences with children was summed up as follows by Mr Erle- "We have found in our experiences with a great many

(Continued on Page 651)

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THE FLOWERS THAT BLOOM IN THE SPRING

(Continued from Page 13)

and hence the very slightest hint of tongue-in-cheek playing invites the dangers of burlesque. Good players perform enormously seriously—like the traditionally great clowns.

"I am sometimes asked if Gilbert and Sullivan is alien to the understanding of today's audiences. Let me answer that with one of the findings of music education. When courses in music appreciation were introduced, many schools began with Bach, Beethoven and Brahms, only to find that the children couldn't grasp the material. After further experiments in lighter music (including Victor Herbert) they tried Gilbert and Sullivan. And the children understood at once. Thus in many schools today, music appreciation begins with G & S. The result is that the majority of the children become Savoyard fans in their earliest years. It has been estimated that there are from 7 to 10 million such enthusiasts in America—one in every 18 or 20 people.

"Is there any special way of listening to Gilbert and Sullivan, of deepening one's appreciation of their unique works? There is! It consists simply in going to hear and see them. Experiments in visual education have established that people understand best the things they see for themselves. Phonograph records are, of course, valuable, but incomplete. From the stage itself you get all the dimensions and hence the complete human values. And when you get inside and watch the stage, relax—don't tell yourself that this is a classic (which it is!) that it is something you 'ought to know' (which it is), or something that other people approve (which they do). Just take in the fun of the characters, the lines, the situations, and let go to them. That is the only guide to Gilbert and Sullivan one needs except perhaps to observe the spontaneous way that children enjoy the performance.

"Parents love to bring their children to our performances because it is all wholesome, clean fun. Indeed, we are extremely proud of standing in Number One place on the White List of the Roman Catholic Church, the many parishes of which often give their school children a half holiday on Wednesday afternoons to attend our matinees. We are also proud of being the text for sermons in churches and synagogues, spiritual leaders of all denominations recommending us as fine entertainment."

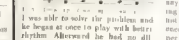
Gilbert and Sullivan is nothing new to American audiences. As far back as the late '70's, when pirated versions of "Pinafore" flooded the country in the absence of international copyright law, Americans have crowded to enjoy good versions and bad "gagged" and garbled versions, authentic productions, and plain imitations. That is why the presence of a permanent and definitive company, headed by the world's greatest Savoyards, comes in the nature of a wish-fulfillment. Mr. Chartock's current tour has been arranged in cooperation with the American Heart Association, and if he visits all the cities on their list he'll be touring amongst us for the next four years. During all of which, Messrs. Chartock, Green, Gilbert and Sullivan will be as welcome as the flowers that bloom in the spring. THE END

TEACHING RHYTHM TO INSTRUMENTAL BEGINNERS

(Continued from Page 16)

and raise it on the second, while at the same time his finger was doing exactly the opposite, namely raising on the first note and going down on the second. By reversing the exercise as follows:

No. 8



I was able to solve the problem and he began at once to play with better rhythm. Afterward he had no difficulty in learning the original exercise.

Clarinet teachers encourage the pupil to beat time with the foot because they have found from experience that because of the fact that there is practically no physical motion involved in clarinet playing, the addition of that motion helps solve rhythmic problems.

In the study of all instruments the use of rhythmic motions in addition to those used in actual playing facilitates the learning of rhythm because rhythm cannot be *felt* through mere counting. A slight swaying of the shoulders, swinging of the body, raising of the hands, any of these will facilitate the learning of rhythm. Of course this does not mean that the student should be encouraged to adopt an erratic manner of playing full of excess motion but used in the early stages, it can be a great help in enabling the student to carry over the rhythm which he *feels* when he beats time to music into the field where he makes the music.

Because we cannot escape it, let us not forget that basic law of rhythm—*all rhythm is motion.*

THE END

STEPS TO ARTISTIC VOCAL SUCCESS

(Continued from Page 21)

will do for you.

When you sing, do you use this instinctive voice emission? Unless you are unusual, the shock of civilization has robbed you of it. As it is instinctive with every one, it is easily recaptured, and it will certainly realize your voice. Your singing will again sound "natural and expressive" if your tongue, jaw, and throat column are open and relaxed. Tremolo, quivering, and hard metallic, nasal sounds are the result of using the palate, the jaw, or the muscles surrounding the vocal bands in the wrong way.

Most present day singers of classical songs have an added opportunity to win audiences if they sing popular songs and ballads. Even Ezio Pinza, the great Metropolitan opera baritone found it worth while to do this, and he made even a greater success when he turned to popular singing. The popular field demands that you give up artificial "pear shaped" tones, and pronounce the words with naturalness. Television demands that you unbend physically as well as vocally. All microphone technique makes the same demand.

I find that some singing personalities have good natural voices, but they have a narrow range of good tonal quality. Yet the melody of most songs has a fairly wide range. At first, when high tones are attempted, the voice will "break" and become a thin squeak, or otherwise show undue strain. When low tones are called for the quality becomes rough and raucous. Some students have intentionally avoided these high and low tones because they are afraid of "losing" their high tones, as though you could lose the use of your left hand because you use the right.

Almost everyone confides that they have "two voices" as though it was something peculiar and strange. All human voices are endowed by nature with two basic sounds. In common with all animals, we can both grunt and whine. The grunt has a low, full toned, robust resonance. The whine has a high, thin, light quality.

If you have a "break" in your voice, it is merely an awkward transition from one of these voices to the other. Your lessons should enable you to blend the two voices into one smooth-flowing vocal line.

Once you learn how to breathe properly and how to maintain an open relaxed throat column, the vocal apparatus becomes a miracle of correct action, just like your ears and your eyes. The robust full toned voice adds warmth, volume, and resonance to the entire range, while the thin, clear voice smooths and sweetens the range and enables you to sing easily at will.

The secret of flowing this warm toned voice through the words of your phrases is to sing continuously from vowel to vowel. Remember that the vowels are the music of your songs. Purify the vowels and you purify the voice. This is accomplished by forming every vowel at the front of the open mouth, with the tongue always relaxed to the lower front teeth.

Consonants are hissing, buzzing, or humming sounds which should be so lightly formed and quickly released that they do not seem to interrupt the flow of the vocal tones. When the tip of the tongue swings up to a spot directly back of the upper front teeth for the lingual consonants l, d, t and n the touch should be light and instantly released into the following vowels formed at the lower front teeth.

Here is an exercise that will help to pronounce words at the front of the mouth.

a Drop jaw. Swing the lazy tongue tip up to a point just back of the upper front teeth, and down to a point just back of the lower front teeth. After swinging it back and forth until quick and agile, experiment with whispering *dee, tee, nee, lee*, using this tongue action.

b Jaw dropped, tongue relaxed. Alternately stretch the lips smilewise and pucker them.

c Read aloud for half an hour a day. Watch yourself in a mirror. Swing your jaws apart and bring more action into the tongue and lips for your syllables. Breathe by expansion before each phrase. Read on the lower tones of your voice.

Perhaps you have already accomplished these fundamental principles underlying enjoyable singing. You may breathe for your voice, and send it up and down a scale with flowing smoothness, and pronounce your words clearly, but does your voice convey a wide variety of thoughts and feelings? Does your face say what your words say? Does your body move expressively with your singing? Look in the mirror. This will help you to portray a beautiful picture while you sing which is half of the enjoyment of the listener.

Every artist wants a larger audience. The singer needs an audience. Popular ballads and songs are becoming more popular all the time because the present day American composer is looking for an audience and he is writing the songs that America is singing.

If your heart is set on becoming a great singer of classical songs and grand opera, let me be the one to encourage you to this goal. Also become a success at singing the popular works of today and you will have both the time and money to put yourself across. You will gain the experience of public performance that will make your classical singing more valuable, more natural, and more picturesque. THE END

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WHAT ABOUT STUDENT PRACTICE ON THE CHURCH ORGAN?

(Continued from Page 17)

denomination, or by a church of a different faith. (Church A has depended on Church B mostly during the past two generations for its supply of organists.) Church B incidentally, does not pay the organist or any other musical talent.

Church C, in the same city also now has a large beautiful organ played by an elderly woman said to be poorly trained to handle an organ of such large specifications. Her position was "inherited" through her family—her late husband years ago was choirmaster, her sister-in-law whose reputation as a musician was well deserved, was the church's first organist. No student practice is permitted, but the church pays the organist $15.00 per week, which fee covers services daily during the week as well as on Sundays. A college of the same denomination is located near the city, and an organ is available there for study. The organist of Church C, it should be noted, started playing the organ in the old building (an old tracker action organ by the way) and moved into the new edifice when it was recently dedicated, requiring the new four manual organ in the process, but successfully keeping away all other competition.

Church D. This church permits practice by young people of the parish at a fee of $1.00 per hour. The student must exhibit sufficient promise to warrant the privilege, and must agree to play in that church or a church of the same denomination for at least two years after he finishes his study. (This church seems to have an abundance of organists.)

Church E. A large church with a large and well designed organ. A full time organist is employed and as part of his emolument, he is permitted to give lessons on this organ. No restriction is made as to the number and faith of the students, but a fee of $1.50 per hour is charged for practice time, plus instruction fees.

Church F. This church is the main church in the city of its particular denomination and has just installed a new three manual pipe organ. A budget of $400 per year is set up to compensate the organists, plural. Four girls or young women of the church membership are named as organists and they are given the privilege of practice time without charge but must take a certain number of lessons outside the church before being appointed. The youngest player furnishes the music for the Sunday School, while each of the three others is assigned a Sunday to act as organist, in rotation. It is presumed that the budget of $400 divided among the girls, will go towards buying the music which each must purchase herself. Practice and appointments are restricted to church members only.

Church G. This church makes a provision for student practice but depends upon a local college to supply students willing to play to keep up their touch or to gain actual experience. This church does not operate during the summer months so has little difficulty keeping the job filled during the college year. The organ is very antiquated and badly maintained but it does give experience to one or two girls from the music department of the college.

It would seem that the list could be expanded ad infinitum. But what is the solution? There are many answers to the problem depending upon the particular need of the church of course. But the best solution it would seem would be a large simple, and economical, and I believe is one which is bound to take hold as time goes on.

To reduce the puzzle to its simplest terms, at least four points of the problem should be stated:

1. The church will have need of organists for many years to come.
2. If organists are to be available, they will require access to an organ and usually will have to be trained within the church.
3. The cost of operating a pipe organ is often too excessive to permit unlimited practice and the church services must not be disrupted, nor can daily worshippers be bothered by the practice of the students, and a warm place must be available for the practice.
4. The musical future of the church must be viewed as a worthwhile project.

With these points in mind, why not consider the possibility of interesting a church organization, a family or a substantial contributor in the installation of an electronic organ for use in choir rehearsals, and as a practice instrument. The cost would be low comparatively, the operating charges small, the choir room where the organ can be installed is usually open and easily heated, and there is little transfer difficulty from the technique of the electronic organ to the chancel organ when the student becomes able to begin to substitute for the regular organist.

Sometimes the knottiest problems have easy solutions when they are broken down and analyzed. And often the solutions are happy, economical, and profitable.

THE END

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AUDIENCE EDUCATION FOR CHAMBER MUSIC

(Continued from Page 52)

children that they are not predispossed with the certain prevailing prejudices against this form of musical interpretation and therefore can be easily fashioned into intelligent appreciative audiences through proper educational processes and wise leadership."

In considering ways that a larger public may be developed, it has been pointed out that certain detrimental bugaboos must be eradicated and all segments of the population must be included in a comprehensive plan for audience education. Chamber music is not intended for an exclusive aristocratic "intelligentsia" group; neither is it intended to be "musicians' music." Herein lies the big challenge to music educators, leaders of professional ensembles and amateur enthusiasts who are interested in creating a larger supporting public for this art.

With proper emphasis in schools on a wide participation in "home-music" activities, the pleasures of this medium of performance can be made available to a very much greater portion of the population and thus help to build a lasting support. Furthermore interested amateurs and civic-minded musical persons can do much to create local interest in informal chamber music activities through the examples set by their own functioning organizations, and by the exercise of leadership in stimulating a variety of chamber music activities in their communities. Adult education programs can show more ingenuity in the planning and administration of music appreciation courses by giving proper consideration to chamber music for the lay adult. They can develop chamber music enthusiasts, perhaps more directly and certainly, by stimulating group activities in which there is emphasis on informal playing of the literature. Coaching and guidance of such groups should be exercised to the extent that the groups themselves desire it and profit thereby. Adequate library facilities will add much to the initial organization and the survival of local activities by indigenous groups.

Throughout all the channels for coping with the problem there must be a desire of the participants to share the love of this kind of music, and an effective, forward looking leadership with a view to substituting the same "home-music" for the now existing persistent label "musicians' music." And, as chamber music takes on again the democratic characteristics with which it began in the home, it will fit more easily into a democratic way of living.

THE END

WORLD OF MUSIC

(Continued from Page 8)

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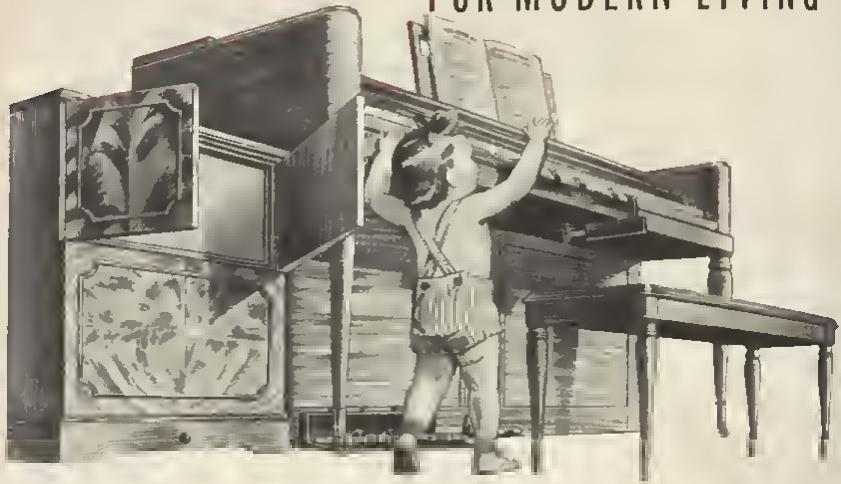

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